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ABSTRACT

This curriculum unit for Grades 3-4 (adaptable for higher or lower grades) introduces students to Harlem, starting with black migration from Africa and from the American South to the North, to the Harlem Renaissance (including jazz musicians, visual artists, writers, and poets), and on to aspects of daily Harlem life (then and now), such as family storytelling and street games. The unit's multiple lessons, which can be taught independently from one another, include a wide array of maps, research and analytical skills, and writing exercises, as well as student activities such as creating visual artworks, oral presentations, and dance pieces. The following lessons are part of the unit: Harlem: Creative Voices of Harlem; Harlem: Street Games; and Harlem: The Great Migration. Each lesson offers an overview; suggests length and grade level; lists subjects and subtopics; cites dimensions of learning and intelligences being addressed; notes equipment and materials needed; lists teacher resources; and addresses National Standards for Arts Education and other standards. Each lesson also identifies instructional objectives and strategies; provides a detailed instructional plan; suggests assessment and extension activities; and lists teacher references. The first lesson contains extensive additional information about Harlem's artists. (NKA)

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ED 476 282

The Kennedy Center ARTSEDGE

Curricula, Lessons and Activities

Curriculum Unit Detail

Harlem

This five-lesson curriculum unit for grades 3–4 (adaptable for higher or lower grades) introduces students to Harlem, starting with black migration from Africa and from the American South to the North, to the Harlem Renaissance (including jazz musicians, visual artists, writers, and poets), and on to aspects of daily Harlem life (then and now) such as family storytelling and street games. The multiple lessons, which can be taught independently from one another, include a wide array of maps, research and analytical skills, and writing exercises, as well as student activities such as creating visual artworks, oral presentations, and dance pieces.

The following lessons are part of this unit:

- Harlem: Creative Voices of Harlem
- Harlem: Street Games
- Harlem: The Great Migration

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CS 511 348

The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Harlem: Creative Voices of Harlem
(Part of Curriculum Unit Harlem)

Resource Type: lesson

Length: Eight to ten 50-minute class periods

Grade: 3,4

Subjects: Language Arts, Performing Arts, Social Studies, Visual Arts

Subtopics: Drawing, English, Folk Arts, History, Literature, Media, Painting, Photography, Poetry, Sculpture, Social: African Studies, Social: Multicultural, Technology

Intelligences Being Addressed:
- Interpersonal Intelligence
- Verbal/Linguistic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:
- Attitudes and perceptions about learning
- Extension and refinement of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: In this lesson, students will learn about the Harlem Renaissance and some of its most important artists—including poets, painters, sculptors, photographers, and novelists. They'll examine a poem by Langston Hughes, and then each student will research an artist from the Harlem Renaissance, learn about his or her life and work, and present one example of that work to the class.

Equipment:

- Computer : Mac or PC with Internet access

Media & Materials:

Printouts: This lesson has printouts. They are referenced in the "Student Supplies" or "Other Materials" sections below.

Student Supplies: None

Other Materials:

- construction paper
- marker
- images of paintings, photographs, sculptures, and other visuals representative of the Harlem Renaissance. These can come from a variety of resources including books (see Teacher References), slides, and color printouts of Web pages (see Teacher Internet Resources)
- Handout: Artists List for students to choose an artist to research
- Handout: Teacher's Artist Research Guide with resource recommendations
- Handout: Artist Fact Sheet for students to fill in
- Handout: Vocabulary Words
- Artistic Development Assessment
- Materials for the extension activity vary depending on which artists the students choose for study. Here are some examples: pencil, paper, computer, etc. to write a poem, story, or play; art supplies for creating a painting, sculpture, or other visual art; props and costumes for putting on a play; and props and music for performing a dance.

Related Textbooks:	None

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **Encarta Schoolhouse: The Harlem Renaissance**
  http://encarta.msn.com/schoolhouse/harlem/hrmusic.asp

  This site features information about African American performers and musicians during the Harlem Renaissance, with links to audio clips.

- **Rhapsodies in Black**
  http://www.iniva.org/harlem/home.html

  This site is an introduction to the Harlem Renaissance, featuring art by painters of that time, such as Aaron Douglas, William H. Johnson, Lois Mailou Jones, and Jacob Lawrence.

- **ThinkQuest: Harlem Renaissance**
  http://library.thinkquest.org/~26656/

  Created by students, this "crash course" on the Harlem Renaissance provides a brief lesson on this period in history as well as links to related sites.

General Internet Resources:

- **Harlem Renaissance**
  www.unc.edu/courses/eng81br1/harlem.html

  This page features an easy-to-read description of the Harlem Renaissance and includes links to information about Harlem Renaissance writers.

- **Harlem Renaissance Resource Guide**
  www.nku.edu/~diesmanj/harlem_intro.html

  At this site, users can discover the artists and writers of the Harlem Renaissance, including a special resource guide featuring the primary and secondary works of women writers of the Harlem Renaissance.

National Standards for Arts Education:

- K-4 Music Content Standard 6 : Listening to, analyzing, and describing music
- K-4 Music Content Standard 8 : Understanding relationships between music, the other arts, and disciplines outside the arts
- K-4 Music Content Standard 9 : Understanding music in relation to history and culture
- K-4 Theatre Content Standard 6 : Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms
- K-4 Visual Art Content Standard 3 : Choosing and evaluating a range of subject matter, symbols, and ideas
- K-4 Visual Art Content Standard 4 : Understanding the visual arts in relation to history and cultures
- K-4 Visual Art Content Standard 6 : Making connections between visual arts and other disciplines

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- History #2, #3, #6 (Level II)
- Language Arts #4, #5, #6, #8, #9 (Level II)

Source of Standards: McRel

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any: None

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives: Students will:

- learn what the Harlem Renaissance was and its significance in American history
- examine a poem by Langston Hughes to discover characteristics associated with the Harlem Renaissance
- use research skills to learn about a Harlem Renaissance artist or writer
- use oral presentation and performance skills (role-playing) to communicate and demonstrate to others what they've

learned about the Harlem Renaissance

Strategies:

Cooperative learning
Dramatizing
Group discussion
Guided group discovery
Hands-on activity
Interpreting information
Researching
Student-centered questions and answers
Teacher-directed instruction

Instructional Plan:

Part I: Introduction to the Harlem Renaissance

Prepare for the lesson by creating a Harlem Renaissance Learning Center in the classroom (you can have students help you create it). Cut out the words "HARLEM RENAISSANCE" in large, brightly colored construction paper and post the words in the Learning Center. Beneath, write the following quote from Dr. Henry Louis Gates, preeminent contemporary scholar of African American studies, in large letters:

> *"Harlem was not so much a place as it was a state of mind, a cultural metaphor for black America itself."* – Dr. Henry Louis Gates

Print out images from the Internet that capture the essence of the Harlem Renaissance and display them all around the Learning Center, surrounding the quote above. Click on the names of the artists below for images from the Internet. Images should include Renaissance artists such as:

- paintings by Jacob Lawrence and Aaron Douglas
- sculptures by Augusta Savage
- picture quilts by Faith Ringgold
- photographs by James Van Der Zee
- the words to Langston Hughes's poem "Juke Box Love Song" from *The Collected Poems of Langston Hughes*
- images of Bill "Bojangles" Robinson dancing
- photos of the actor Charles Gilpin, actress/singer Ethel Waters, and actress/dancer Florence Mills

You can also include images from books and Web sites as

suggested in the Teacher References section. Students may come up with more images from their research (see the Artists List and Teacher's Artist Research Guide handouts) that you can include.

Read aloud the posted quote to students: *"Harlem was not so much a place as it was a state of mind, a cultural metaphor for black America itself."* Tell students that the images displayed come from an important historical period known as the "Harlem Renaissance." Explain that from the mid-1920s to the early 1930s, Harlem—a neighborhood in New York City, on the northern half of Manhattan Island—was a place where the most talented black artists (musicians, poets, novelists, dancers, painters, sculptors, photographers, etc.) gathered to give artistic expression to the African American experience. For the artists of this period, creative expression was a means of liberation. Whatever their art form, they shared a driving need to tell their stories about everything from their roots in Africa and the American South to their strong sense of racial pride and their desire for social and political equality.

The Harlem Renaissance represents the first time in history that African Americans were being recognized in their own right. Critics praised the works of black writers, and many novels, short stories, plays, and poems about and by blacks were being published. African American artists were making their mark in painting, music, and theater. (For more background on the Harlem Renaissance, explore the Web sites and books listed in the Teacher Reference section.) For more information about jazz musicians, singers, and dancers of the period, see the lesson, Harlem: Musical Harlem.

Draw students' attention to the Langston Hughes poem, "Juke Box Love Song," posted in the Learning Center. You can create handouts of the poem by downloading the text from Random House.

Tell students that the poet Langston Hughes was a very important figure in the Harlem Renaissance. Explain that he created a style of poetry that used the rhythms of jazz and the storytelling techniques of blues to uniquely portray the black experience. He was also the first African American author to make his living solely through his writing. Prompt a discussion about the poem by asking the following questions:

1. What words in the poem paint a picture of Harlem? (neon lights

and taxis)

2. What are some of the sounds of Harlem? (rumble, heartbeat, drumbeat)

3. Point out that Hughes uses expressive words, rhyme, and repetitive sounds to convey the feeling and movement of a dancing couple. What words does Hughes use to capture the feeling of dance and movement? (whirl, wrap, play) What words does he use to convey the feeling of rhythm? (heartbeat, drumbeat)

4. Refer back to the quote posted on the wall (*"Harlem was not so much a place as it was a state of mind, a cultural metaphor for black America itself."*). What state of mind does the poem reflect? How do you think Langston Hughes feels about Harlem? (proud, energized, romantic) What phrases help you figure this out? ("wrap around you"; "make a crown"; "dance with you"; "sweet brown Harlem girl"). How does this contrast with most African Americans' experience in the United States prior to the Harlem Renaissance?

Have the class listen to the following online examples of jazz and blues from three legendary Harlem Renaissance musicians:

1. Bessie Smith, "St. Louis Blues" [Audio clip]

2. Duke Ellington, "Black and Tan Fantasie" [Audio clip]

3. Coleman Hawkins, "Think Deep" [Audio clip]

Ask students to describe the rhythm of the music. How is it similar to the rhythm in the Langston Hughes poem? (The rhythm of the music bounces along in a steady beat of short phrases.) How is the music similar to the tone and mood of the Langston Hughes poem? (They evoke the sounds and feeling of a city at night.)

Part II: Research a Harlem Renaissance Artist

Print out and distribute to students the Artists List handout, which is a list of various artists, photographers, writers, poets, and playwrights from the Harlem Renaissance. Tell the class that for each artist, writer, etc., you will give them starter resources for finding more information about that person and their art.

Divide the class into pairs or groups, and assign each pair or

group an artist to research. Distribute the Artist Fact Sheet to help students organize their research. When the students are ready to research, allow for time at the computer (if possible) so they can access the Web for research. Have each pair or group select one piece of their artist's work (e.g., a poem, a play, an excerpt from a novel, a painting, photograph, or sculpture) that they will share with the class.

After they complete the research process, have students prepare an oral presentation in which they:

1. share biographical information about their artist
2. show or read a representative example of their artist's work
3. give background information about the piece of art or writing, including what it is about, how it reflects the artist's beliefs or feelings, and what story, if any, it tells about the artist's life
4. describe what "state of mind" (themes such as liberation, joy, triumph, sadness, frustration, oppression) the artist reflects in his or her work
5. point out two details about the artist's work. For a painting, students could describe the colors the artist uses. For a poem or play, they could describe the kinds of words and expression the writer uses

Conclusion

After all the pairs have given their oral presentations, have students divide into small groups. Within their groups, ask students to discuss how all of these artists' works together represent the lives of blacks during the Harlem Renaissance. Referring back to the opening quote, have students describe the "state of mind" these works represent. Ask: How do these works of art paint a picture or tell a story of Harlem during this period in history?

Encourage groups to use what they've seen and learned to describe what it was like for African Americans living in Harlem in the 1920s and 1930s. Prompt students to think about both the good and challenging aspects of Harlem residents' lives. Ask: What was really good and exciting about life then? (Possible answers: freedom, acceptance). What were some of the challenges people faced? (segregation, political and social inequality).

After their discussion, have each group share their feedback with

the class.

Assessment: Student assessment rubric: Artistic Development Assessment

Extensions:

Extension I: Faith Ringgold Story Quilt Discussion

Link to the image of Faith Ringgold's quilt, titled *Tar Beach*. Display it on a large monitor, or print it out in color, and post it where the whole class can see.

Tell students that Faith Ringgold is a contemporary artist—an artist creating art today. She tells visual stories in her own unique form of expression called the "story quilt." Ask students to hypothesize about what a story quilt is. (It is a quilt, made of pieces of fabric, which uses images and text to tell a story about an event, place, or person.) Explain that Faith Ringgold uses her own life and those of her family members for ideas and inspiration for her story quilts. Integrated into the quilts' borders, which are made of fabrics combining African and American patterns, are text panels that tell stories about the pictures on the quilt. Prompt a discussion about this story quilt by asking the following questions:

1. How do you think the people in the picture feel?

2. How would you describe the colors? (bright, vivid, energetic)

3. Does this quilt illustrate something that is real or imaginary or both? How do you know?

4. Is the story in this quilt showing a time that is past, present, or future? (As students respond, discuss the clothing, transportation, industry, and architecture as hints to the time period.)

5. Are the people rich or poor? How do you know?

6. Where are these people? What time of day is it? Why are they outside?

7. How might this picture reflect something in Faith Ringgold's life?

8. Describe the people's relationships in this picture. Why did the artist include them?

Extension II: Be a Renaissance Artist

Tell students that a common thread among all Harlem Renaissance artists was a desire to tell their stories. Invite students to create a work of art in the style of the artist they studied but drawing on experiences from their own lives. They can write a poem or dialogue for a play, create a sculpture, paint a picture, take photographs, etc. They should be sure to bring aspects of their own lives, beliefs, and feelings to their works of art.

Extension III: Interview a Renaissance Artist

Invite students to imagine they are TV or newspaper reporters interviewing the Renaissance artist that they just studied. Have each student script an interview, and then have them work in pairs to role-play the interview for the rest of the class.

Teacher References:

Hardy, P. Stephen, and Sheila Jackson Hardy. *Extraordinary People of the Harlem Renaissance*. Chicago: Children's Press, 2000.

Haskins, Jim. *Black Stars of the Harlem Renaissance*. Hoboken, NJ : John Wiley & Sons, 2002.

Haskins, James. *The Harlem Renaissance*. Brookfield, CT: Millbrook Press, 1996).

Watson, Steven. *The Harlem Renaissance: Hub of African American Culture, 1920-1930*. New York: Pantheon Books, 1996.

Selected Harlem Web Resources

Author :

Scholastic Inc.
Scholastic Inc.
United States United States

Review Date:

ARTSEDGENotes:

Harlem Renaissance
LIST OF ARTISTS

This activity gives you a chance to learn more about your favorite Harlem Renaissance artist. Look at the list of famous artists below, and then read the descriptions about each of them. Which artist sounds the most interesting to you?

After you pick an artist to study, you will need to do some research to find out more information about your artist. Your research may include the use of Web sites, books, encyclopedias, periodicals (magazines, newspapers, journals, etc.), and other sources.

The Harlem Renaissance Artist Fact Sheet will help you pick out important facts from what you find in your research. Fill in the sheet with the information you find.

Crafts
Faith Ringgold

Painting
Aaron Douglas
Palmer Hayden
William H. Johnson
Lois Mailou Jones
Jacob Lawrence
Archibald J. Motley Jr.

Photography
James Van Der Zee

Poetry & Prose
Countee Cullen
Jessie Redmon Fauset
Langston Hughes
Zora Neale Hurston
James Weldon Johnson
Nella Larsen
Claude McKay
Wallace Thurman
Jean Toomer

Sculpture
Augusta Savage

Crafts

Faith Ringgold
born in 1930 in Harlem, New York

Faith Ringgold grew up in Harlem with black culture all around her. Her mother taught her how to sew. Later, she became an artist. Faith makes her art by sewing special quilts that tell a story. Many of her "story quilts" show how black people are often treated unfairly. The idea of telling stories to teach something is not new—it is an ancient tradition to pass on history by telling stories. But Faith's story quilts are a creative twist on simple oral storytelling, as she makes images of people, places, and things from colorful fabrics and lets those images tell the stories.

Painting

Aaron Douglas
born in 1899 in Topeka, Kansas; died in 1979 in Nashville, Tennessee

Aaron Douglas joined the Harlem Renaissance after he left his job teaching drawing in a Kansas high school. He was very interested in African art, and he learned how to draw using different African styles. Aaron became famous for drawing murals that showed what life was like for African Americans. He won many awards and is called "The Father of Black American Art."

Palmer Hayden
born in 1890 in Widewater, Virginia; died in 1973 in New York City

Palmer Hayden was one of Harlem's most famous artists, but he wasn't born Palmer Hayden. His parents named him Peyton Cole Hedgeman. Later, Hayden's name was changed by his sergeant in the Army (during World War I) because the man couldn't pronounce it.

Palmer Hayden attended New York City's famous art school Cooper Union. He became one of Harlem's most famous artists, painting pictures about African folklore and black history. Like Aaron Douglas, Palmer Hayden used different African art styles in his paintings.

William H. Johnson
born in 1901 in Florence, South Carolina; died in 1970 on Long Island, New York

When he was young, William Johnson lived in the segregated South. He knew it would be very hard to become a successful black artist in the South. So he moved to Europe, where he studied painting and grew as an artist. After Johnson became a well-known painter, he came back to the United States and moved to Harlem. He was inspired by the rich culture of Harlem and painted many pictures there. Some of these paintings are landscapes of places in Europe, and others are based on African American folklore. Johnson's art became very popular, especially in New York City.

Lois Mailou Jones
born in 1905 in Boston, Massachusetts; died in 1998 in Washington, D.C.

When she was a young girl, Lois Jones knew that she wanted to be an artist one day. She went to art school, where she learned how to paint. Lois was a very good artist, but it was not easy for her because she was black and a woman. Lois decided to keep her identity a secret by asking friends to deliver her artwork. She even asked friends to accept art awards for her. Later, when Lois's art became popular, she didn't need to keep her secret anymore. People finally knew that Lois Mailou Jones was a great artist.

Jacob Lawrence
born in 1917 in Atlantic City, New Jersey; died in 2000 in Seattle, Washington

Jacob Lawrence joined the American art world when his family moved to Harlem in 1926. Jacob liked to paint murals in a series that told a story. He used strong colors and flat figures that described black lives and history. Jacob learned this style of painting by studying ancient Egyptian and European medieval art. One of Jacob's most famous series is titled *The Migration of the Negro*. This series includes 60 paintings that show blacks moving from the South to the North in hopes of finding a better life.

Archibald J. Motley Jr.
born in 1891 in New Orleans, Louisiana; died in 1980 in Chicago, Illinois

Archibald Motley Jr. was part of the Harlem Renaissance even though he never lived in or near Harlem. Archibald Motley lived in Chicago, where he painted pictures of the everyday life of African Americans. Many of these African Americans lived in a community called the "black belt" of Chicago. Archibald sometimes painted other subjects, too. One of his most famous paintings is of a French café in Paris.

Photography

James Van Der Zee
born in 1886 in Lenox, Massachusetts; died in 1983 in Washington, D.C.

James Van Der Zee was a man with many talents. When he was a young man, James Van Der Zee was a professional musician. He played the violin and the piano very well. James also loved photography, and he taught himself how to use the camera to make art. In 1916, James Van Der Zee opened his own photography studio in Harlem. He spent nearly 70 years taking photos of African American life, but his photos of funerals were especially well-known.

Poetry & Prose

Countee Cullen
born in 1903 in New York, New York; died in 1946 in New York, New York

Countee Cullen was an outstanding student in every school he attended. He started writing poetry when he was 14. Later, at New York University he wrote most of the poems for his first three published collections of poems, *Color*, *Copper Sun*, and *The Ballad of the Brown Girl*. Even before he enrolled at Harvard he had become one of the most respected leaders of the Harlem Renaissance and the most popular black poet in America. He wrote about African American life and racism, but he also wrote about traditional subjects, such as love and nature. He wanted to be known as a poet, not an African American poet, because he thought that black artists had to write beyond their African American experience.

Jessie Redmon Fauset
born in 1882 Fredericksville, New Jersey; died in 1961 in Philadelphia, Pennsylvania

Jessie Fauset was another Harlem Renaissance artist who had a very good education. She graduated from university and became a high school teacher in Washington, D.C. Later, Jessie became an editor of *The Crisis*, a Harlem magazine that printed the work of Countee Cullen, Langston Hughes, and other Renaissance artists. Jessie Fauset also wrote short stories, poems, and novels.

Langston Hughes
born in 1902 in Joplin, Missouri; died in 1967 in Harlem, New York

Langston Hughes was one of the most famous writers of the Harlem Renaissance. He was a poet all his life, but he also wrote plays, short stories, and children's books. Langston liked to write about the everyday life of average African Americans. He also liked to

write the way African Americans talked. Langston always said that his life was the same as the lives of other African Americans, so when he was writing about them, Langston was writing about himself, too.

Zora Neale Hurston
born in 1891 in Notasaluga, Alabama; died in 1960 in Fort Pierce, Florida

Zora Neale Hurston moved to Harlem when her first story, "Drenched in Light," became popular. She wanted to keep on writing, but she also wanted to go to college (she attended Howard University) and study about people and their different cultures. Zora Hurston learned many interesting things and had many interesting ideas of her own. The other Harlem artists did not always agree with her ideas, but she was an important leader in the Harlem Renaissance.

James Weldon Johnson
born in 1871 in Jacksonville, Florida; died in 1938 near Wiscasset, Maine

James Weldon Johnson grew up in Florida. He studied to become a lawyer, and in 1897, James became the first African American lawyer in Florida. James was also interested in music, and in 1901, he moved to New York City to write songs with his brother. The brothers wrote "Lift Ev'ry Voice and Sing." This song was called the "black national anthem." In his later life, James Johnson worked for presidents Roosevelt and Taft.

Nella Larsen
born in 1891 in Chicago, Illinois; died in 1964 in Harlem, New York

When Nella Larsen was a young girl, she loved to read. When she grew up, Nella got a job as a nurse in a hospital but loved books so much that she decided to quit her job as a nurse to become a librarian in Harlem. Nella also started writing her own short stories and novels. Soon Nella became friends with other Harlem writers, and more and more of her work was published. She left her job as a librarian and then spent all her time writing. In 1930, Nella Larsen became the first black woman to win a Guggenheim Award for writing.

Claude McKay
born in 1890 in Sunny Ville, Jamaica; died in 1948 in Chicago, Illinois

Claude McKay did not go to school when he was young. Instead, Claude's older brother gave Claude lessons at their home in Jamaica, in the West Indies. When he grew up, Claude worked as a policeman. He also wrote poetry. Later, Claude decided to come to the United States to study. It was a new experience for Claude, but it was not a happy one. He discovered that many American people were prejudiced. They treated him badly

because of the color of his skin. Claude wrote poems about his experiences with prejudice and racism. He also wrote a novel called *Home to Harlem,* which became a best-seller.

Wallace Thurman
born in 1902 in Salt Lake City, Utah; died in 1934 New York, New York

Wallace Thurman grew up in Utah and California, far away from Harlem. When he finished college, Wallace decided to move to Harlem. Wallace loved to write, and there were many other black writers and artists there. Wallace Thurman wrote poems, novels and plays. One of his most popular plays, *Harlem,* is about African American life.

Jean Toomer
born in 1894 in Washington, D.C.; died in 1967 in New York, New York

Jean Toomer was a writer who grew up in a multiracial family. All his life, people treated Jean unfairly. Some people were prejudiced against him because he was black, and other people did not treat him well because they thought he looked white. Jean Toomer thought that people should just think of him as an American.

Sculpture

Augusta Savage
born in 1892 in Green Coves Spring, Florida; died in 1962 in New York, New York

Augusta Savage grew up in Florida. When she was young, Augusta entered one of her sculptures in an art contest. She won a prize and decided to move to Harlem, where she could be surrounded by black culture and artists. In Harlem, Augusta made many sculptures of famous black leaders like W.E.B. Dubois and Frederick Douglass. Augusta also loved teaching children about art because she felt children were natural artists.

Harlem Renaissance
Teacher's ARTIST RESEARCH GUIDE

This activity gives your students a chance to learn more about Harlem Renaissance artists. Distribute copies of the **Harlem Renaissance Artists List**. Have your students look at the list of names, and then read the descriptions about each artist. Ask them to pick which artist sounds most interesting to them.

After each student (or group of students) picks an artist to study, explain that they will need to do some research to find more information about their chosen artist. Below we've listed for you a selection of possible resources to give to your students to help start their research. Explain that they might need to also visit their school or local library.

Next, distribute copies of the **Harlem Renaissance Artist Fact Sheet**. This will help your students pick out important facts from what they find in their research. Ask them to fill in the sheet with the information they find.

Crafts
Faith Ringgold

Painting
Aaron Douglas
Palmer Hayden
William H. Johnson
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Photography
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Poetry & Prose
Countee Cullen
Jessie Redmon Fauset
Langston Hughes
Zora Neale Hurston
James Weldon Johnson
Nella Larsen
Claude McKay
Wallace Thurman
Jean Toomer

Sculpture
Augusta Savage

Children's reference books for Harlem Renaissance project

General Harlem Renaissance Books

Altman, Susan. *Extraordinary African Americans*. Scholastic/Children's Press, 2001.

Bolden, Tonya. *Tell All the Children Our Story: Memories and Mementoes of Being Young and Black in America*. Abrams, 2001.

Chambers, Veronica. *The Harlem Renaissance*. Chelsea House Publishers, 1998.

Howes, Kelly King, and Christine Stovey, ed. *Harlem Renaissance*. Gale/UXL, 2001.

Patrick, Diane. *The New York Public Library: Amazing American History—A Book of Answers for Kids*. John Wiley & Sons, 1998.

Schwartz, Alison Mundy. *A Century of Great African Americans*. Gramercy Books, 1999.

African American Almanac, 8th edition. Gale, 2000.

Of African American Poetry. Simon & Schuster/Atheneum for Young Readers, 1997.

General Reference Web Sites

Grolier Online
http://go.grolier.com:80/

The Art Institute of Chicago-Art Access
www.artic.edu/artaccess/AA_AfAm/pages/AfAm_6.shtml

The Schomburg Center for Research in Black Culture (Harlem 1900–1940)
www.si.umich.edu/CHICO/Harlem/timex/timeline.html

The Academy of American Poets
www.poets.org/poets/poets.cfm?prmID=73

Modern American Poetry
www.english.uiuc.edu/maps/

Crafts

Faith Ringgold
born in 1930 in Harlem, New York

Faith Ringgold grew up in Harlem with black culture all around her. Her mother taught her how to sew. Later, she became an artist. Faith makes her art by sewing special quilts that tell a story. Many of her "story quilts" show how black people are often treated unfairly. The idea of telling stories to teach something is not new—it is an ancient tradition to pass on history by telling stories. But Faith's story quilts are a creative twist on simple oral storytelling, as she makes images of people, places, and things from colorful fabrics and lets those images tell the stories.

Starter list of suggested resources:

Ringgold, Faith, with others. *Aunt Harriet's Underground Railroad in the Sky.* Random House Books for Young Readers, 1993.

Ringgold, Faith, with others. *If a Bus Could Talk: The Story of Rosa Parks.* Simon & Schuster Books for Young Readers, 1999.

Ringgold, Faith, with others. *Talking to Faith Ringgold.* Crown, 1996.

Ringgold, Faith, with others. *Tar Beach.* Random House Books for Young Readers, 1991.

Faith Ringgold.com
www.faithringgold.com

African American History/Faith Ringgold
www.triadntr.net/~rdavis/ringgold.htm

Faith Ringgold Teacher Resource File
http://falcon.jmu.edu/~ramseyil/ringgold.htm

Painting

Aaron Douglas
born in 1899 in Topeka, Kansas; died in 1979 in Nashville, Tennessee

Aaron Douglas joined the Harlem Renaissance after he left his job teaching drawing in a Kansas high school. He was very interested in African art, and he learned how to draw using different African styles. Aaron became famous for drawing murals that showed what life was like for African Americans. He won many awards and is called "The Father of Black American Art."

Starter list of suggested resources:

The Studio Museum in Harlem. *Harlem Renaissance: Art of Black America.* Abrams, 1987.

Kirschke, Amy H. *Aaron Douglas: Art, Race, and the Harlem Renaissance.* University Press of Mississippi, 1995.

Morehouse Research Institute Staff, with others. *Turning the Corner on Father Absence in Black America.* Institute for American Values, 1999.

Artnoir's African/American Art History 101
www.artnoir.com/index.douglas.aaron.html

Aaron Douglas—Into Bondage
www.iniva.org/harlem/aaron.html

Palmer Hayden
born in 1890 in Widewater, Virginia; died in 1973 in New York City

Palmer Hayden was one of Harlem's most famous artists, but he wasn't born Palmer Hayden. His parents named him Peyton Cole Hedgeman. Later, Hayden's name was changed by his sergeant in the Army (during World War I) because the man couldn't pronounce it.

Palmer Hayden attended New York City's famous art school Cooper Union. He became one of Harlem's most famous artists, painting pictures about African folklore and black history. Like Aaron Douglas, Palmer Hayden used different African art styles in his paintings.

Starter list of suggested resources:

The Studio Museum in Harlem. *Harlem Renaissance: Art of Black America.* Abrams, 1987.

Father Ryan-Palmer Hayden
www.fatherryan.org/harlemrenaissance/phayden.htm

Northern Kentucky University/Palmer Hayden Gallery
www.nku.edu/~diesmanj/hayden.html

William H. Johnson
born in 1901 in Florence, South Carolina; died in 1970 on Long Island, New York

When he was young, William Johnson lived in the segregated South. He knew it would be very hard to become a successful black artist in the South. So he moved to Europe, where he studied painting and grew as an artist. After Johnson became a well-known painter, he came back to the United States and moved to Harlem. He was inspired by the rich culture of Harlem and painted many pictures there. Some of these paintings are landscapes of places in Europe, and others are based on African American folklore. Johnson's art became very popular, especially in New York City.

Starter list of suggested resources:

Breeskin, Adelyn D. *William H. Johnson: 1901–1970.* Smithsonian Institute Press, 1971.

Locke, Alain. *The Negro in Art.* 1940 reprint. Hacker Art Books, 1979.

Powell, Richard J. *Homecoming: The Art and Life of William H. Johnson.* Rizzoli, 1991.

Reynolds, Gary A. and Beryl J. Wright. *Against the Odds: African-American Artists and the Harmon Foundation.* Newark Museum, 1989.

Iniva.org/William H. Johnson-Self Portrait
www.iniva.org/harlem/william.html

Northern Kentucky University/William H. Johnson Gallery
www.nku.edu/~diesmanj/whjohnson.html

Major Works
Booker T. Washington
Young Man in Vest
Descent from the Cross
On a John Brown Flight

Lois Mailou Jones
born in 1905 in Boston, Massachusetts; died in 1998 in Washington, D.C.

When she was a young girl, Lois Jones knew that she wanted to be an artist one day. She went to art school, where she learned how to paint. Lois was a very good artist, but it was not easy for her because she was black and a woman. Lois decided to keep her identity a secret by asking friends to deliver her artwork. She even asked friends to accept art awards for her. Later, when Lois's art became popular, she didn't need to keep her secret anymore. People finally knew that Lois Mailou Jones was a great artist.

Starter list of suggested resources:

Benjamin, Tritobia Hayes. *The Life and Art of Lois Mailou Jones.* Pomegranate Communications, 1994.

Jones, Lois Mailou. *Peintures, 1937–1951.* Tourcoing, France: George Frère, 1952.

Newsome, Effie Lee, with others. *Wonders: The Best Children's Poems of Effie Lee Newsome.* Illustrated by Lois Mailou Jones. Boyds Mills Press, 1999.

Iniva.org/Lois Mailou Jones-Les Fetiches
www.iniva.org/harlem/lois.html

Northern Kentucky University/Lois Mailou Jones Gallery
www.nku.edu/~diesmanj/jones.html

Father Ryan/Harlem Renaissance
www.fatherryan.org/harlemrenaissance/jones.htm

Jacob Lawrence
born in 1917 in Atlantic City, New Jersey, died in 2000 in Seattle, Washington

Jacob Lawrence joined the American art world when his family moved to Harlem in 1926. Jacob liked to paint murals in a series that told a story. He used strong colors and flat figures that described black lives and history. Jacob learned this style of painting by studying ancient Egyptian and European medieval art. One of Jacob's most famous series is titled *The Migration of the Negro*. This series includes 60 paintings that show blacks moving from the South to the North in hopes of finding a better life.

<u>Starter list of suggested resources:</u>

Brown, Milton W. *Jacob Lawrence.* Dodd, Mead, 1974.

Hills, Patricia, and Peter Nesbett. *Jacob Lawrence: Thirty Years of Prints (1963–1993).* University of Washington Press, 1994.

Turner, Elizabeth Hutton, ed. *Jacob Lawrence: The Migration Series.* Rappahannock Press, 1993.

Nesbett, Peter T. and Michelle DuBois. *The Complete Jacob Lawrence,* 2 volumes. University of Washington Press, 2000. (Includes a catalogue of over 900 paintings, drawings, and murals created by Lawrence between 1935 and 1999.)

Wheat, Ellen Harkins. *Jacob Lawrence: American Painter.* University of Washington Press, 1986.

Wheat, Ellen Harkins. *Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of 1938–40.* University of Washington Press, 1991.

Duggleby, John. *Story Painter: The Life of Jacob Lawrence*. Chronicle Books, 1998.

Lawrence, Jacob. *The Great Migration: An American Story*. HarperCollins Children's Books, 1995.

The Jacob Lawrence Virtual Archive and Education Center
www.jacoblawrence.org/

Iniva.org/Jacob Lawrence-Dust to Dust (The Funeral)
www.iniva.org/harlem/jacbl.html

North by South/Jacob Lawrence
www.northbysouth.org/1998/art/pages/lawrence.htm

Major Works
The Life of Toussaint L'Ouverture
The Life of Harriet Tubman
The Negro Migration Northward in World War
The Great Migration: An American Story

Archibald J. Motley Jr.
born in 1891 in New Orleans, Louisiana; died in 1980 in Chicago, Illinois

Archibald Motley Jr. was part of the Harlem Renaissance even though he never lived in or near Harlem. Archibald Motley lived in Chicago, where he painted pictures of the everyday life of African Americans. Many of these African Americans lived in a community called the "black belt" of Chicago. Archibald sometimes painted other subjects, too. One of his most famous paintings is of a French café in Paris.

Starter list of suggested resources:

Bearden, Romare, and Harry Henderson. *A History of African-American Artists from 1792 to the Present.* Pantheon, 1993.

Donaldson, Jeff Richardson. "Generation '306'–Harlem," Ph.D. dissertation. Northwestern University Press, 1974.

Dover, Cedric. *American Negro Art*. New York Graphic Society, 1960.

Gilroy, Paul. "*Modern Tones*," *Rhapsodies in Black: Art of the Harlem Renaissance.* University of California Press, 1997.

Porter, James A. *Modern Negro Art.* 1943 Reprint. Howard University Press, 1992.

Robinson, Jontyle Theresa, and Wendy Greenhouse. *The Art of Archibald J. Motley, Jr.* Chicago Historical Society, 1991.

Woodall, Elaine D. "Looking Backward: Archibald J. Motley and the Art Institute of Chicago: 1914–1930." *Chicago History* 8 (Spring 1979); 53–57.

Iniva.org/Archibald J. Motley Jr-Blues
www.iniva.org/harlem/motley.html

Major Works
The Jockey Club
The Plotters
Parisian Scene
Black Belt
Old Snuff Dipper

Photography

James Van Der Zee
born in 1886 in Lenox, Massachusetts; died in 1983 in Washington, D.C.

James Van Der Zee was a man with many talents. When he was a young man, James Van Der Zee was a professional musician. He played the violin and the piano very well. James also loved photography, and he taught himself how to use the camera to make art. In 1916, James Van Der Zee opened his own photography studio in Harlem. He spent nearly 70 years taking photos of African American life, but his photos of funerals were especially well-known.

Starter list of suggested resources:

Haskins, Jim. *James Van Der Zee: The Picture-Takin' Man.* Dodd, 1979.

McGhee, Reginald. *The World of James Van Der Zee: A Visual Record of Black Americans.* Grove, 1969.

Van Der Zee, James. *James Van Der Zee.* Morgan & Morgan, 1974.

Van Der Zee, James. *The Harlem Book of the Dead.* Morgan & Morgan, 1978.

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Willis-Braithwaite, Deborah. *Van Der Zee: Photographer 1886–1983.* Abrams, 1993.

Scholastic Inc./Photographer James Van Der Zee
http://teacher.scholastic.com/researchtools/articlearchives/honormlk/jamesvan.htm

Search.eb.com/Van Der Zee, James
http://search.eb.com/blackhistory/micro/727/91.html

Hearne Fine Art/Van Der Zee
www.hearnefineart.com/html/van_der_zee.html

Lightfactory.org
http://www.lightfactory.org/james_zee.htm

Poetry & Prose

Countee Cullen
born in 1903 in New York, New York; died in 1946 in New York, New York

Countee Cullen was an outstanding student in every school he attended. He started writing poetry when he was 14. Later, at New York University he wrote most of the poems for his first three published collections of poems, *Color*, *Copper Sun*, and *The Ballad of the Brown Girl*. Even before he enrolled at Harvard he had become one of the most respected leaders of the Harlem Renaissance and the most popular black poet in America. He wrote about African American life and racism, but he also wrote about traditional subjects, such as love and nature. He wanted to be known as a poet, not an African American poet, because he thought that black artists had to write beyond their African American experience.

Starter list of suggested resources:

Baker, Houston A. *A Many-Colored Coat of Dreams: The Poetry of Countee Cullen.* Broadside Press, 1974.

Ferguson, Blanche E. *Countee Cullen and the Negro Renaissance.* Dodd, Mead, 1966.

Gerald L. Early. *My Soul's High Song: The Collected Writings of Countee Cullen, Voice of the Harlem Renaissance,* ed. Doubleday, 1991.

Lewis, David Levering. *When Harlem Was in Vogue.* 1981 Reprint. Penguin, 1997.

Onyeberechi, Sydney. *Critical Essays: Achebe, Baldwin, Cullen, Ngugi, and Tutuola.* Rising Star, 1999.

Perry, Margaret. *A Bio-Bibliography of Countée P. Cullen, 1903–1946.* Greenwood, 1971.

Shucard, Alan. *Countee Cullen.* Twayne, 1984.

Turner, Darwin T. *In a Minor Chord: Three Afro-American Writers and Their Search for Identity.* Southern Illinois University Press, 1971.

Northern Kentucky University
www.nku.edu/~diesmanj/cullen.html

Major Works
Copper Sun
The Ballad of the Brown Girl
The Black Christ and Other Poems
The Medea and Other Poems
My Lives and How I Lost Them

Jessie Redmon Fauset
born in 1882 Fredericksville, New Jersey; died in 1961 in Philadelphia, Pennsylvania

Jessie Fauset was another Harlem Renaissance artist who had a very good education. She graduated from university and became a high school teacher in Washington, D.C. Later, Jessie became an editor of *The Crisis*, a Harlem magazine that printed the work of Countee Cullen, Langston Hughes, and other Renaissance artists. Jessie Fauset also wrote short stories, poems, and novels.

Starter list of suggested resources:

Christian, Barbara. *Black Women Novelists.* Greenwood Press, 1980.

Johnson, Abby Arthur. "Literary Midwife: Jessie Redmon Fauset and the Harlem Renaissance." *Phylon,* 1978: pages 43–153.

McLendon, Jacquelyn Y. *The Politics of Color in the Fiction of Jessie Fauset and Nella Larsen.* University of Virginia, 1995.

Sylvander, Carolyn Wedin. *Jessie Redmon Fauset, Black American Writer.* Whitson, 1981.

Wall, Cheryl A. *Women of the Harlem Renaissance*. Indiana University Press, 1995.

Voices From the Gaps-Women Writers of Color
http://voices.cla.umn.edu/authors/JessieFauset.html

The Black Renaissance in Washington/Jessie Redmon Fauset
www.dclibrary.org/blkren/bios/fausetjr.html

Major Works

Plum Bun: A Novel Without a Moral
The Chinaberry Tree: A Novel of American Life
Comedy, American Style

Langston Hughes
born in 1902 in Joplin, Missouri; died in 1967 in Harlem, New York

Langston Hughes was one of the most famous writers of the Harlem Renaissance. He was a poet all his life, but he also wrote plays, short stories, and children's books. Langston liked to write about the everyday life of average African Americans. He also liked to write the way African Americans talked. Langston always said that his life was the same as the lives of other African Americans, so when he was writing about them, Langston was writing about himself, too.

Starter list of suggested resources:

Berry, Faith. *Langston Hughes: Before and Beyond Harlem*. Carol, 1992.

Bonner, Pat E. *Sassy Jazz and Slo' Draggin' Blues: Music in the Poetry of Langston Hughes*. P. Lang, 1996.

Jemie, Onwuchekwa. *Langston Hughes: An Introduction to the Poetry*. Columbia University Press, 1976.

Meltzer, Milton, with others. *Langston Hughes: A Biography*. HarperCollins Children's Book Group, 1989.

Meltzer, Milton, with others. *Langston Hughes: An Illustrated Edition*. Milbrook Press, 1997.

Walker, Alice. *Langston Hughes: American Poet*. HarperCollins, 2002.

Major Works
Selected Poems of Langston Hughes
Not Without Laughter
The Big Sea
I Wonder as I Wander

Zora Neale Hurston
born in 1891 in Notasaluga, Alabama, died in 1960 in Fort Pierce, Florida

Zora Neal Hurston moved to Harlem when her first story, "Drenched in Light," became popular. She wanted to keep on writing, but she also wanted to go to college (she attended Howard University) and study about people and their different cultures. Zora Hurston learned many interesting things and had many interesting ideas of her own. The other Harlem artists did not always agree with her ideas, but she was an important leader in the Harlem Renaissance.

Starter list of suggested resources:

Bloom, Harold, ed. *Zora Neale Hurston.* Chelsea House, 1986.

Davis, Rose Parkman. *Zora Neale Hurston: An Annotated Bibliography and Reference Guide.* Greenwood Press, 1997.

Lyons, Mary. *Sorrow's Kitchen: The Life and Folklore of Zora Neale Hurston.* Scribner, 1990.

Zora Neale Hurston
www-hsc.usc.edu/~gallaher/hurston/hurston.html

Northern Kentucky University
www.nku.edu/~diesmanj/hurston.html

Major Works
Their Eyes Were Watching God
Seraph on the Suwanee
Dust Tracks on a Road: An Autobiography

James Weldon Johnson
born in 1871 in Jacksonville, Florida; died in 1938 near Wiscasset, Maine

James Weldon Johnson grew up in Florida. He studied to become a lawyer, and in 1897, James became the first African American lawyer in Florida. James was also interested in music, and in 1901, he moved to New York City to write songs with his brother. The brothers wrote "Lift Ev'ry Voice and Sing." This song was called the "black national anthem." In his later life, James Johnson worked for presidents Roosevelt and Taft.

Starter list of suggested resources:

Johnson, James Weldon, with others. *Lift Ev'ry Voice and Sing.* Scholastic, 2002.

Wilson, Sondra Kathryn, ed. *The Selected Writings of James Weldon Johnson: Social, Political and Literary Essays*, 2 volumes. Oxford University Press, 1995.

Wilson, Sondra Kathryn, ed. *In Search of Democracy: The NAACP Writings of James Weldon Johnson, Walter White, and Roy Wilkins (1920–1977).* Oxford University Press, 1999.

James Weldon Johnson
www.sc.edu/library/spcoll/amlit/johnson/johnson.html

Northern Kentucky University
http://www.nku.edu/~diesmanj/johnson.html

Major Works
Fifty Years and Other Poems
The Book of American Negro Poetry
God's Trombones

Nella Larsen
born in 1891 in Chicago, Illinois; died in 1964 in Harlem, New York

When Nella Larsen was a young girl, she loved to read. When she grew up, Nella got a job as a nurse in a hospital but loved books so much that she decided to quit her job as a nurse to become a librarian in Harlem. Nella also started writing her own short stories and novels. Soon Nella became friends with other Harlem writers, and more and more of her work was published. She left her job as a librarian and then spent all her time writing. In 1930, Nella Larsen became the first black woman to win a Guggenheim Award for writing.

Starter list of suggested resources:

Brown-Guillory, Elizabeth. "Nella Larsen (1891–1964)." *Black Women and America: An Historical Encyclopedia,* Volume 1. Carlson, 1993.

Davis, Marianna W. ed. *Contributions on Black Women to America,* Volume 1. Kenday Press, 1981.

"Nella Larsen." *Encyclopedia of African-American Culture & History,* Volume 3. Simon & Schuster, 1996.

Peters, Joanne M. *Nella Larsen 1891–1964. Contemporary Authors,* Volume 125. Gale Research, 1989.

CSI.CUNY.edu/Nella Larsen
www.library.csi.cuny.edu/dept/history/lavender/386/nlarsen.html

Voices From The Gaps—Women Writers of Color
http://voices.cla.umn.edu/authors/NellaLarsen.html

Major Works
Quicksand
Passing

Claude McKay
born in 1890 in Sunny Ville, Jamaica; died in 1948 in Chicago, Illinois

Claude McKay did not go to school when he was young. Instead, Claude's older brother gave Claude lessons at their home in Jamaica, in the West Indies. When he grew up, Claude worked as a policeman. He also wrote poetry. Later, Claude decided to come to the United States to study. It was a new experience for Claude, but it was not a happy one. He discovered that many American people were prejudiced. They treated him badly because of the color of his skin. Claude wrote poems about his experiences with prejudice and racism. He also wrote a novel called *Home to Harlem,* which became a best-seller.

Starter list of suggested resources:

Addison, Gayle. *Claude McKay: The Black Poet at War.* Broadside Press, 1972.

Cooper, Wayne F. *Claude McKay: Rebel Sojourner in the Harlem Renaissance: A Biography.* 1987 Reprint. Schocken Books,1990.

Giles, James R.. *Claude McKay.* Twayne, 1976.

Tillery, Tyrone. *Claude McKay: A Black Poet's Struggle for Identity.* University of Massachusetts Press, 1991.

Northern Kentucky University
www.nku.edu/~diesmanj/mckay.html

University of Toronto
www.library.utoronto.ca/utel/rp/authors/mckay.html

Major Works
Songs of Jamaica
Home to Harlem
Banjo
The Passion of Claude McKay: Selected Poetry and Prose, 1912–1948

Wallace Thurman
born in 1902 in Salt Lake City, Utah; died in 1934 New York, New York

Wallace Thurman grew up in Utah and California, far away from Harlem. When he finished college, Wallace decided to move to Harlem. Wallace loved to write, and there were many other black writers and artists there. Wallace Thurman wrote poems, novels and plays. One of his most popular plays, *Harlem,* is about African American life.

Starter list of suggested resources:

Dickson-Carr, Darryl. "Signs of Adolescence: Problems of Group Identity in Wallace Thurman's *Infants of the Spring*." *Studies in Contemporary Satire* 20 (1996): 145–59.

Eleonore Van Notten. *Wallace Thurman's Harlem Renaissance.* Editions Rodopi, 1994.

Perkins, Huel D. "Renaissance 'Renegade' Wallace Thurman." *Black World* 25.4 (1976): pages 29–35.

Wallace Thurman
www.harlem-renaissance.de/Thurman.htm

AALCS 2000-Wallace Thurman, A Native Son
www.conferences.utah.edu/AALCS/thurman.html

Major Works
The Blacker the Berry
The Intern

Infants of the Spring

Jean Toomer
born in 1894 in Washington, D.C.; died in 1967 in New York, New York

Jean Toomer was a writer who grew up in a multiracial family. All his life, people treated Jean unfairly. Some people were prejudiced against him because he was black, and other people did not treat him well because they thought he looked white. Jean Toomer thought that people should just think of him as an American.

Starter list of suggested resources:

Fabre, Genevieve, with others. *Jean Toomer and the Harlem Renaissance.* Rutgers University Press, 2000.

Kerman, Cynthia, and Richard Eldridge. *The Lives of Jean Toomer.* Louisiana State University Press, 1987.

McKay, Nellie Y. *Jean Toomer, Artist: A Study of His Literary Life and Work, 1894–1936.* University of North Carolina Press, 1984.

Toomer, Jean, with others. *The Collected Poems of Jean Toomer.* University of North Carolina Press, 1998.

The Jean Toomer Pages
www.math.buffalo.edu/~sww/toomer/jean-toomer.html

Major Works
Cane
The Wayward and the Seeking: A Collection of Writings by Jean Toomer

Sculpture

Augusta Savage
born in 1892 in Green Coves Spring, Florida; died in 1962 in New York, New York

Augusta Savage grew up in Florida. When she was young, Augusta entered one of her sculptures in an art contest. She won a prize and decided to move to Harlem, where she could be surrounded by black culture and artists. In Harlem, Augusta made many sculptures of famous black leaders like W.E.B. Dubois and Frederick Douglass. Augusta also loved teaching children about art because she felt children were natural artists.

Starter list of suggested resources:

North by South/Augusta Savage
www.northbysouth.org/1998/art/pages/savage.htm

African American World
www.pbs.org/wnet/aaworld/arts/savage.html

Narratives of African American Art & Identity
www.artgallery.umd.edu/driskell/exhibition/sec3/sava_a_02.htm

Student's Name: _____

Harlem Renaissance
ARTIST FACT SHEET

Fill out this sheet out with as much information as you can find about your assigned artist. Use the Harlem Renaissance ARTIST RESEARCH GUIDE to help you start your research. Then use additional research sources, such as encyclopedias and periodicals in your school or neighborhood library.

Artist's Name: _____

Place of birth: _____
Date of birth: _____
Date of death: _____

Family

Mother's name: _____
When was she born? _____ Where? _____
Her occupation: _____

Father's name: _____
When was he born? _____ Where? _____
His occupation: _____

Did the artist have brother(s) and/or sister(s)? Yes/No (circle one)

How many of each? _____brothers _____sisters

What is the birth order of the artist and his/her brothers and sisters? List them in order here:

1._____ 2._____ 3._____

4._____ 5._____ 6._____

Education

Name of elementary school: _____
What years did he/she attend? _____

Name of high school: _____
What years did he/she attend? _____

Name of college/university/other higher education institution: _____

What years did he/she attend? _____ Degree received: _____

Home

Where did he/she grow up? _____ How long did he/she live there? _____

Where did he/she move to after that? List the places and how long he/she lived in them.

_____

_____

_____

Personal

Was he/she married? Yes/No (circle one)

Who was he/she married to? _____

Did he/she have children? Yes/No (circle one)

How many of boys and girls? _____boys _____girls

Style

What types of activities did he/she show interest in? _____

What type of art did he/she create? _____

What materials did he/she use? _____

Whom or what was he/she influenced by? _____

What was his/her first artistic work? _____

List other famous work(s): _____

_____

_____

What "state of mind" (themes such as liberation, joy, triumph, sadness, frustration, oppression) does this artist show in his/her work?

_____

List any honors and/or awards he/she received: _____

What was an important event in the artist's life that influenced his or her work?

_____

_____

_____

_____

Unique Qualities and/or Experience:

Sources Used for Research

List the sources where you found the information about your assigned artist. Make sure to include all information (when applicable) such as: title, author or editor, page numbers, publisher, date of publication, URL.

Web sites:

Books:

Encyclopedias:

Periodicals (magazines, newspapers, journals, etc.):

Other sources:

Vocabulary Words
"Creative Voices of Harlem"

These definitions have been adapted from the Scholastic Children's Dictionary *and the* Merriam-Webster Online Dictionary.

blues (noun, plural)
1. A type of slow, sad jazz music first sung by African Americans.
2. Low spirits.

contemporary (adjective)
1. If an event is *contemporary* with another event, it happened at about the same time.
2. Up-to-date or modern.

> **contemporary** (noun): A *contemporary* of yours is a person of about the same age as yours.

culture (noun)
1. An appreciation for the arts, such as music, literature, and painting.
2. Ideas, customs, traditions, and way of life of a group of people.

> **cultural** (adjective): Having to do with culture, as in a *cultural movement* or *event*.

Harlem (noun)
A neighborhood in New York City, on the northern half of Manhattan Island.

Harlem Renaissance (noun)
A cultural movement that took place in New York City in the 1920s and 1930s in which African Americans created an important body of art, music, science, literature, and humanities.

jazz (noun)
A lively, rhythmic type of music in which players often improvise, or make up their own tunes, and add new notes in unexpected places. Jazz was started by African Americans between 1900 and 1905 in New Orleans, Louisiana.

jukebox (noun)
A machine that plays music or records after you put money into it.

metaphor (noun)
A colorful way of describing something by calling it something else that sounds, acts, or looks like it.

Sample sentence: "The princess is a shining jewel, and her father is a raging bull."

novel
(noun) 1. A book that tells a story about made-up people and events.
(adjective) 2. New and unusual, as in *a novel idea.*

novelist (noun): A person who writes a novel.

rumble (noun)
A low, rolling noise like the sound of thunder.

rumble (verb): To make a rumble.

sculpture (noun)
1. Something carved or shaped out of stone, wood, metal, marble, or clay or cast in bronze or another metal.
2. The art or work of making sculptures.

sculptor (noun): A person who makes sculptures.
sculpt (verb): To make sculptures.

segregate (verb)
To separate or keep people or things apart from the main group.

segregation (noun): The act or practice of keeping people or groups apart.

Artistic Development Assessment:

Creative Voices of Harlem

Student Name:_____

Teacher Name:_____

CATEGORY	Excellent	Good	Satisfactory	Needs Improvement
Comprehension	Student is able to accurately answer all questions posed by classmates about the artist and his or her work.	Student is able to accurately answer most questions posed by classmates about the artist and his or her work.	Student is able to accurately answer some questions posed by classmates about the artist and his or her work.	Student is minimally able to accurately answer questions posed by classmates about the artist and his or her work.
Presentation	Student is completely prepared and rehearsed.	Student seems mostly prepared but might have needed more rehearsal.	Student is somewhat prepared, but it is clear that rehearsal is lacking.	Student is minimally prepared to present.
	Information	Most information clearly	Some	

Quality of Information and Mechanics	clearly relates to artist and his or her work and includes several supporting details. All spelling, grammar, and mechanics are correct.	relates to artist and his or her work and includes one or two supporting details. Most spelling, grammar, and mechanics are correct.	Some information clearly relates to artist and his or her work. Some use of appropriate spelling, grammar, and mechanics.	Information has little to do with artist and his or her work. Minimal use of appropriate spelling, grammar, and mechanics.

Selected Web Resources on Harlem for ArtsEdge Lessons

This resource contains additional Internet resources for each lesson plan in the unit, "Harlem":

- Street Games
- The Great Migration
- Creative Voices of Harlem

Street Games

Streetplay.com
www.streetplay.com
The site encourages kids to revive street games and adapt them to their own unique surroundings. It focuses on popular street games, how they're played, and what personal stories go along with them.

Stickball Hall of Fame
www.mcny.org/stickball/stickb1.htm
With photos, quotes, and text, this site describes how stickball, an early variant of baseball, was developed by city children whose playground was the neighborhood street. Undaunted by the lack of ball fields in their increasingly crowded neighborhoods, they adapted "America's favorite pastime" to city streets.

America's Story: See, Hear and Sing
www.americaslibrary.gov/cgi-bin/page.cgi/sh/kidsongs
Discover songs and singing games, including chant-and-response games, which have been passed down from generation to generation and played by children of all backgrounds within the United States. Children explore the way the words and games have changed over time on this site created by the Library of Congress.

Jump-Rope Rhymes
www.corpcomm.net/~gnieboer/jumprope.htm
An index to lyrics of popular jump-rope rhymes.

CanTeach: African Songs, Chants, and Games
www.canteach.ca/elementary/africasong.html
This site provides descriptions and lyrics for African songs, games, and chants.

Columbia News Service: Stickball Takes Back City Streets
www.jrn.columbia.edu/studentwork/cns/2002-04-03/282.asp
This online article discusses how in the age of video games, organized youth sports, and high-traffic city streets, hundreds of stickball players in New York City leagues are determined to breathe new life into an urban pastime.

Chants and Street Rhymes

http://teacher.scholastic.com/lessonrepro/lessonplans/profbooks/chantsstreetrhymes.pdf
These funny and well-known street chants and jump-rope rhymes serve as inspiration for children to create their own chants and rhymes.

Richardson Primary School: Playground Games
www.richardsonps.act.edu.au/index.htm
A collection of playground games from around the world as described in writing and pictures by elementary school children.

Street Games of Boys in Brooklyn, N.Y.
www.ahs.uwaterloo.ca/~museum/Archive/Culin/Street1891/
An excerpt from the *American Journal of Folklore*, this online article discusses the evolution of street games and includes descriptions of some of the more well-known ones, including tag, hopscotch, and leapfrog, as well as some lesser-known games.

West African Call-and-Response Game
http://home.earthlink.net/~debrajet/africa.html
This site provides a description of how to play a West African call-and-response chanting game, including the words to be chanted and how to move your body.

The Great Migration

National Geographic: The Underground Railroad
www.nationalgeographic.com/features/99/railroad/j1.html
Follow a virtual journey as if you are a slave along the Underground Railroad; see a map of the "routes to freedom"; or explore a timeline of slavery in the United States.

Map of Manhattan
www.nycvisit.com/content/index.cfm?pagePkey 429
This online map of Manhattan labels the major neighborhoods, streets, and bridges of this famous borough of New York City. Under the map are links to learn more about each neighborhood of Manhattan.

Map of Harlem Hot Spots
http://webpages.shepherd.edu/ltate/HarlemMap.htm
This map shows some of Harlem's most popular clubs, theatres, and residences during the Harlem Renaissance.

Harlem Today
www.harlem-ontime.com/tour/tour.html
A brief written history of Harlem, the site also provides short descriptions of historic districts and landmarks, places of worship, educational institutions, parks, and more. This site was developed by Harlem-Ontime, an online community about Harlem.

Home to Harlem
http://www.hometoharlem.com
Although written for an older audience, this site provides easy-to-understand information about the history, landmarks, architecture, historic neighborhoods, and notable figures of Harlem.

Harlem Association for Travel & Tourism
http://www.hatt.org/
This site contains colorful images of Harlem's landmarks, churches, and parks. Take the interactive "walking tours," featuring maps with pictures of landmarks.

Jacob Lawrence: The Migration of the Negro series
www.jacoblawrence.org/art04.html (select the Migration of the Negro series)
This virtual archive of Lawrence's most famous paintings also contains basic biographical information, a detailed timeline, and information on his materials and techniques.

Migrations: African American Mosaic Exhibition (Library of Congress)
http://lcweb.loc.gov/exhibits/african/afam008.html
This site, from "The African American Mosaic: A Library of Congress Resource Guide for the Study of Black History and Culture," contains an overview of the shift in the African American population after the Emancipation Proclamation. It includes a map showing the distribution of black population.

North by South: The African American Great Migration
www.northbysouth.org/1998/index.htm
This resource describes a study of African American migration from the South to the North, looking at the effects of migration on African American culture. This section highlights the migration of blacks from Charleston, South Carolina, to Harlem, observing the changes in music, art, education, and health.

Black Migration
www.myhistory.org/historytopics/articles/black_migration.html
This one-page overview of the Great Migration looks at major periods of migration, how and why blacks left the South, and how the migration affected northern cities.

ADC: Brief History of Harlem
www.adcorp.org/harlem.htm
This overview of Harlem's history, from its early days as farmland to the latest developments and improvements, was produced by the Abyssinian Development Corporation in Harlem.

Harlem: 1900-1940: An African American Community
www.si.umich.edu/CHICO/Harlem/
Produced by the Schools Program of the Schomburg Center for Research in Black Culture, this resource contains a timeline of Harlem's history, along with articles about the residents and major events of Harlem.

Harlem: A History in Pictures
www.newyorkmetro.com/metrotv/02/blackhistory_photos/index.htm
Explore this interactive slide show of images from Harlem's past, from early African American immigrants to former President Bill Clinton's arrival.

Creative Voices of Harlem

Augusta Savage

www.northbysouth.org/1998/art/pages/savage.htm
This page features a mini-biography of the Harlem Renaissance sculptor Augusta Savage and some samples of her sculptures.

The Art Institute of Chicago: Art Access
www.artic.edu/artaccess/AA_AfAm/pages/AfAm_3.shtml
This page features a mini-biography of the Harlem Renaissance painter Aaron Douglas and some sample images of his paintings.

The Bojangles Museum
www.bojanglesmuseum.com/
This virtual museum features a biography of Bill "Bojangles" Robinson, images of his dancing, and an oral history of jazz dance.

Duke Ellington
http://www.dellington.org
This ARTSEDGE site features biographical information about Ellington, images, audio samples, and activities.

Encarta Schoolhouse: The Harlem Renaissance
http://encarta.msn.com/schoolhouse/harlem/hrmusic.asp
This site contains information about African American performers and musicians during the Harlem Renaissance, with links to audio clips.

The Borzoi Reader: Author: Langston Hughes
www.randomhouse.com/knopf/authors/hughes/poem.html
The Random House Web site features selections from *The Collected Poems of Langston Hughes* as well as the complete text of his poem "Ode to Dinah."

Tar Beach
www.artincontext.org/image/faith_ringgold/tar_beach_1988-enlarged.html
This page features an enlarged image of Faith Ringgold's story quilt, *Tar Beach*.

Rhapsodies in Black
www.iniva.org/harlem/home.html
This site is an introduction to the Harlem Renaissance, and it features art by painters of that time, such as Aaron Douglas, William H. Johnson, Lois Mailou Jones, and Jacob Lawrence.

Jacob Lawrence Virtual Archive and Education Center
www.jacoblawrence.org/
This site discusses the life and art of Jacob Lawrence.

Jacob Lawrence
www.northbysouth.org/1998/art/pages/lawrence.htm
This page features a mini-biography of the Harlem Renaissance painter Jacob Lawrence and some sample images of his paintings.

James Van Der Zee
search.eb.com/blackhistory/micro/727/91.html

Here you will find a mini-biography of Harlem Renaissance photographer James Van Der Zee and a famous photograph of himself.

African American World-Arts & Culture
www.pbs.org/wnet/aaworld/arts/artfocus_03.html
This PBS site discusses how artists, inspired by their African heritage and African American culture, created art in their own individual styles.

Harlem Artists
www.northbysouth.org/1998/art/pages/harartists.htm
Discover how Harlem Renaissance artists brought their own aesthetic values from the places of their youth—and shared them with others. You can find information about specific artists here.

The Harlem Renaissance
www.unc.edu/courses/eng81br1/harlem.html
This page features an easy-to-read description of the Harlem Renaissance and includes links to Harlem Renaissance writers.

Harlem Renaissance
www.fatherryan.org/harlemrenaissance/
Featuring biographies of Harlem Renaissance writers, artists, and performers, this site discusses how the Harlem Renaissance was more than just a literary movement and how it exalted the unique culture of African Americans and redefined African American expression.

The Harlem Renaissance
www.nku.edu/~diesmanj/harlem_intro.html
Discover the artists and writers of the Harlem Renaissance, including a special resource guide featuring the primary and secondary works of women writers of the Harlem Renaissance.

The Harlem Renaissance
http://library.thinkquest.org/~26656/
Created by students, this "crash course" on the Harlem Renaissance provides a brief lesson on this period in history as well as links to related sites.

Poets of the Harlem Renaissance and After
http://www.poets.org/exh/Exhibit.cfm?prmID=7
This site from the Academy of American Poets features biographies and selected poems from famous poets of the Harlem Renaissance, such as Countee Cullen, Langston Hughes, James Weldon Johnson, Claude McKay, and Jean Toomer.

The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Harlem: Street Games
(Part of Curriculum Unit Harlem)

Resource Type: lesson

Length: Ten to fifteen 45-minute classes

Grade: 3,4

Subjects: Language Arts, Performing Arts, Physical Ed. And Health, Social Studies

Subtopics: Dance, English, Health, History, Music, Poetry, Social: African Studies, Social: Multicultural, Video

Intelligences Being Addressed:
- Bodily/Kinesthetic Intelligence
- Interpersonal Intelligence
- Musical/Rhythmic Intelligence
- Verbal/Linguistic Intelligence

Dimensions of Learning:
- Acquisition and integration of knowledge
- Meaningful use of knowledge
- Productive habits of the mind

Overview: Students experience street games of Harlem by learning about and playing established games, such as stickball, kick the can, and tag as well as hand games, chant-and-response activities, and rope skipping. Working in teams, students research and present their findings about a selected street game, compare street games using Venn diagrams, and create a new street game.

Equipment:

- Computer: Mac or PC with Internet access and printer
- TV/Monitor:
- VCR: (optional)
- Video Camera (optional)

Media & Materials:

- Teaching Kit: chart paper,
- Video: blank video tape,

Printouts: This lesson has printouts. They are referenced in the "Student Supplies" or "Other Materials" sections below.

Student Supplies: None

Other Materials:

- Handout: Street Play rule sheets (optional)
- Handout: Vocabulary Words
- Invented Game Assessment
- Re-created Game Assessment.
- Jump ropes
- Chalk
- Rubber balls
- Broomsticks

Related Textbooks: None

Teacher Internet Resources: **Lesson and Extension Specific Resources:**

- **Stickball Hal of Fame**

http://www.mcny.org/stickball/stickb1.htm

With photos, quotes, and text, this site describes how stickball, an early variant of baseball, was developed by city children whose playground was the neighborhood street.

- **Streetplay.com**
  http://www.streetplay.com

  The site encourages kids to revive street games and adapt them to their own unique surroundings. It focuses on popular street games, how they are played, and what personal stories go along with them.

General Internet Resources:

- **America's Story: See, Hear and Sing**
  http://www.americaslibrary.gov/cgi-bin/page.cgi/sh/kidsongs

  At this Library of Congress site, discover songs and singing games, including chant-and-response games, which have been passed down from generation to generation and played by children of all backgrounds within the United States.

- **Jump-Rope Rhymes**
  http://www.corpcomm.net/~gnieboer/jumprope.htm

  This site provides an index to lyrics of popular jump-rope rhymes.

National Standards for Arts Education:

- K-4 Dance Content Standard 3 : Understanding dance as a way to create and communicate meaning
- K-4 Dance Content Standard 7 : Making connections between dance and other disciplines
- K-4 Theatre Content Standard 2 : Acting by assuming roles and interacting in improvisations
- K-4 Theatre Content Standard 3 : Designing by visualizing and arranging environments for classroom dramatizations
- K-4 Theatre Content Standard 4 : Directing by planning classroom dramatizations
- K-4 Theatre Content Standard 5 : Researching by finding information to support classroom dramatizations

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- History #1, #4
- Language Arts : Writing #2, #3, #4; Reading #7
- Life Skills : Working with Others #1 - 5
- Physical Education #1, #2, #3, #5

Source of Standards: McRel

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any: None

To search the State Arts Standards, please visit the National Conference of State Legislatures website.

Instructional Objectives: Students will:

- use prior knowledge to identify street games, rhymes and chants, and rope-skipping and hand-clapping games they've played or have heard of, and adapt this knowledge to accommodate new information
- correctly follow step-by-step instructions
- compare and contrast street games using a Venn diagram
- read and analyze a poem
- experience how street games foster skills for survival in the world at large, such as teamwork, taking turns, and competition
- practice teamwork by working in cooperative groups to play a street game or to dramatize a street rhyme, jump-rope chant, or hand-clapping activity

Strategies:

Brainstorm
Cooperative learning
Dramatizing
Group discussion
Guided group discovery
Hands-on activity
Interpreting information
Researching
Student-centered questions and answers

Instructional Plan:

Part I: Warm Up and Introduction

Working together with the physical education teacher, select a handful of street games for students to play, including rope-skipping and hand-chant games. For a list of games and how to play them, review the Web sites listed in the Teacher Internet Resources section. Each day, introduce students to a new game. With help from the physical education teacher, show the class how to play. Introduce each new game by describing its history. How did it start? Where did it start? You may also encourage students to discuss the street games they play. Have them explain where they learned the games and how to play.

After students have had an opportunity to think about and play a variety of street games, use the following ideas and questions to prompt a class discussion:

1. Why do you play games? What is the role of games in your everyday life?

2. How do the skills you use to play these games (e.g., teamwork) apply in other aspects of your life? When is teamwork important in your everyday life?

3. How do street games differ from the organized sports you play? Think about how you are dependent on equipment to play certain games (e.g., skates for ice hockey), and how street games in particular require no equipment (hopscotch) or minimal equipment (jump rope). Which games do you enjoy more? Why?

4. Kids everywhere, and throughout history, play the same games. They bounce balls, jump rope, hand clap to rhymes, hit balls with sticks, etc., but the way they play or the rhymes they say may be particular to their own countries and customs. How do your jump-rope chants differ from ones from other parts of the world? Examples include:

Chinese clapping game:
Little Ming, little Ming
Little little Ming Ming
Up up
Down down
Left left
Right right

Front front
Back back
One two each
Ping-Pong ball!

English seesaw rhyme:
Seesaw, sacaradown,
Which is the way to Londontown?
One foot up, the other foot down,
That is the way to Londontown.

American double-dutch jump-rope rhyme:
Red, white, and blue,
Tap me on the shoe;
Red, white, and green,
Tap me on the bean;
Red, white, and black,
Tap me on the back;
All out!

5. Point out to students that many of the street games they play today, such as hopscotch, jump rope, etc., have been played in one form or another by children throughout history and in many countries around the world. A hopscotch pattern traced in the dirt or made with chalk on the sidewalk, for example, may be called different names, such as squares, boxes, dens, beds, steps, etc. Similarly, the object you throw may be called everything from a lagger to a puck, but the overall idea is the same: Toss an object into a pattern, and then hop to the object through the pattern without touching the lines. Have students describe other street games that they know, and have them talk about the differences in the way they play the game. Ask students: How much are games a function of your environment? What affects the way a game is played? Do you think kids living in different environments play the same game in the same way? How might they play it? Help students understand that children living in different places and social situations might play the game differently from how they do.

6. Wrap up the discussion by explaining how street games are about more than just playing a game. They are a social interaction. It's a chance for kids in the neighborhood to get together and create their own fun. Point out that most street games involve working together as a team, such as in stickball or jump rope. So, besides having fun, children have to work together to figure out who will play which positions, how they will beat the other team, and what strategies they will use as they play. Unlike organized

sports, street games give kids the opportunity to make up the rules, decide who's "it," and figure out what chant to sing, what object to use as a base, etc.

After students have discussed their prior knowledge of street games, share historical background about street games by explaining that in Harlem and other city neighborhoods, kids made creative use of the urban landscape. Fields of play were the sidewalks, streets, walls, and stoops. Bases were cars, lamp posts, garbage cans, and sewer covers. Equipment was minimal and usually consisted of typical household items, but there was one thing that was indispensable: a rubber ball.

Provide historical and social background of street games by reading aloud the article "Hanging Out" from the Streetplay Web site. While reading, display images of street play, also from the Streetplay.com Web site. Other images can be found at: http://www.streetplay.com/stickball/halloffame/ and http://www.mcny.org/stickball/stickb1.htm. You can also use photos from books, such as *Street Games* by Alan Milberg. (Please note that this book is out of print, but may be available in your school or local library).

Describe in general terms some of the more well-known street games (e.g., stickball, hopscotch, Miss Mary Mack, etc.). For descriptions of these games, explore the "Games" section of the Streetplay Web. You can read these aloud, or print them out and read them together as a class.

Finally, have students talk to their parents and other relatives about street games they used to play when they were children. Invite students to share what they find out with the rest of the class. Are the games your parents played similar to the ones you play today? How are they the same? How are they different?

After learning about a variety of street games, have a class discussion about how games such as kick the can and stickball differ from games such as hockey or baseball. Draw a Venn diagram on the chalkboard to illustrate the differences and the similarities between these games. For example, the environment dictates the rules of most street games, while in the more organized sports, like hockey and baseball, the environment is set up to accommodate the games (hockey rink, baseball diamond).

Describe how less physical hand games, call-and-response songs, and dance were carried over to the United States, and Harlem

specifically, from Africa. Point out that these rhythmic activities have elements of African music and heritage, and that they were passed on from parent to child. To learn more about some of these games, and for instructions on how to play them, explore the following sites:

CanTeach: African Songs, Chants, and Games
http://www.canteach.ca/elementary/africasong.html

West African Call-and-Response Game
http://home.earthlink.net/~debrajet/africa.html

Part II: Discovering and Playing a Street Game

Ask the class what they know about the street game called stickball. What game do they think it is most similar to? Encourage students to ask their parents or other older relatives about their experiences playing stickball.

Share information about the Harlem street game of stickball using a variety of Web sites, including Stickball Hall of Fame, Stickball Basics at Streetplay.com, and Stickball Rule Sheet at Streetplay.com.

Ask students: What game is stickball most like? (baseball). Why didn't kids just play baseball? (no playing fields, no equipment). As a class, discuss the differences between stickball and baseball, recording responses in a Venn diagram. Ask students which game they think is more fun and why.

Read the poem "Stickball" to the class and prompt a discussion by asking students: Why do you think the writer had more fun playing stickball with a mop handle and rubber ball than her own children do playing soccer, even though they have fancy equipment, fields to play in, etc.? Why would making up your own game and rules be more fun then playing a game that someone else has created?

Break up the class into teams, go outside, and with help from the physical education teacher, have them play a game of stickball using the information they learned in class. After they have had an opportunity to play, invite students to discuss what they've learned about the street game of stickball. Have them complete the Venn diagram comparing and contrasting stickball and baseball.

Working in small, cooperative groups, invite students to select a street game to research, play, and present to the class. Help each

group access information about how to play their street game at http://www.streetplay.com/rulesheets/, from the games roster at http://www.streetplay.com/thegames/, from sites about the specific game, and from the physical education teacher.

Groups researching street rhymes, including hand-clapping, ball-bouncing, counting-out games, and jump-roping activities can use the resources found in the Teacher References section below.

Groups must be prepared to share with the rest of the class at least three pieces of information about the street game, including how to play, what materials are needed, and its history.

Groups are to play their game using their whole bodies. If they are demonstrating a street chant, then they should dance along to the chant. If a video recorder is accessible, you or a student should record a video of them playing the game.

Groups present their video to the class, if they made one, and give an oral presentation in which each member of the group describes something about the street game the group researched. Include time for presenters to answer classmates' questions about the game.

Assessment:

Assess student performance using the following rubrics: Invented Game Assessment and Re-created Game Assessment.

Extensions:

Extension I: Create a Street Rhyme or Jump-Rope Chant

Invite students to work in groups of three to create their own jump-rope chants. Explain that a chant is a poem meant to be recited aloud and that the rhythm of the repeated lines gives the chant conviction and power.

Before they write, have volunteers recite chants they already know or ones they learned from their parents, and invite the rest of the class to clap their hands to the rhythm.

Now have groups write their own version of a jump-rope chant or street rhyme. If they're not experienced jump-ropers, they might want to try writing a version of a rhyme from one of the jump-rope Web sites or one they learn from their parents. Tell them to keep the rhythm of the chant in mind and fill in new words to the same beat, putting the repetitions and rhymes in the same places as the

model chant.

Have students perform their chants orally along with jump-rope demonstrations for the class.

Extension II: Create a New Street Game

Ask students to describe a time when they made up a game using only the materials they had in their immediate surroundings. Have them describe how and why they came up with these games.

Remind students that in Harlem, the environment dictated the rules of the various street games. For example, sewer caps were bases, a broom handle was a bat. (Remind them of the poem they read earlier, and discuss what the poet used in her environment to play stickball.)

Working in cooperative groups, students are to invent their own street games, and like kids from Harlem, they can use only materials within their environment to play them.

Have students write down the name of their game, how many players are needed, what they need to play, how to play, and the rules. Groups are encouraged to include drawings and diagrams to describe the game. Students are to play their games, revising the instructions as needed.

In an oral presentation, groups first describe, then demonstrate, their game to the rest of the class. In demonstrating, students are encouraged to use their whole bodies to show the dynamics and raw interplay involved in their street game.

Finally, invite groups to try to play each other's games by exchanging and following the written instructions.

Teacher References:

Cole, Joanna. *Anna Banana: 101 Jump-Rope Rhymes*. New York: Morrow Junior Books, 1989.

Cole, Joanna, and Stephanie Calmenson. *Miss Mary Mack and Other Children's Street Rhymes*. New York: Morrow Junior Books, 1990.

Milberg, Alan. *Street Games*. New York: McGraw-Hill Book Company, 1976. [Note: this book is out of print, but available in

most local libraries]

Yolen, Jane (ed). *Street Rhymes Around the World.* Honesdale, PA: Boyds Mills Press, 1992.

Selected Harlem Web Resources

Author : Scholastic Inc.
Scholastic Inc.
United States United States

Review Date:

ARTSEDGENotes:

Vocabulary Words
"Street Games"

These definitions have been adapted from the Scholastic Children's Dictionary *and the* Merriam-Webster Online Dictionary.

chant (verb)
1. To say or sing a phrase over and over again.
    chant (noun): A phrase that is said or sung over and over again.

hopscotch (noun)
A game in which players throw a stone or other object into a pattern of numbered shapes drawn on the ground. The players hop into the shapes in a certain order and try to pick up a stone.

jump rope (noun)
1. A rope used for exercise and in children's games. The jump rope is swung over the head and under the feet as the player jumps up to let it pass.
2. A game in which this rope is used.

rhyme
(verb) 1. Words that rhyme often end with the same sounds; for example, the word *seat* rhymes with the words *beet* and *feet*.
(noun) 2. A short poem with words that rhyme, such as "Twinkle, Twinkle, Little Star":

Twinkle, twinkle, little star,
How I wonder where you are.
Up above the world so high,
Like a diamond in the sky.

rhythm (noun)
A regular beat in music, poetry, or dance.

stickball (noun)
A game played with a rubber ball and a stick (or broom handle) for a bat.

teamwork (noun)
A way of working together by the members of a group or a team to reach a common goal.

urban (adjective)
Having to do with a city, as in *urban problems* or *urban population*.

Invented Game Assessment: Street Games

Student Name:_____

Teacher Name:_____

CATEGORY	Excellent	Good	Satisfactory	Needs Improvement
Comprehension	Student is able to accurately answer almost all questions posed by classmates about his or her invented game.	Student is able to accurately answer most questions posed by classmates about his or her invented game.	Student is able to accurately answer some questions posed by classmates about his or her invented game.	Student is minimally able to answer questions posed by classmates about his or her invented game.
Presentation	Student is completely prepared and able to explain all aspects of his or her invented game in sequential order.	Student is mostly prepared and able to explain most aspects of his or her invented game in sequential order.	Student is somewhat prepared and able to explain some aspects of his or her invented game in sequential order.	Student is minimally prepared and unable to explain aspects of his or her invented game in sequential order.
Quality of Information and Mechanics	All information is accurate and specific.All spelling, grammar, and mechanics are correct.	Most information is accurate and specific.Most spelling, grammar, and mechanics are correct.	Some information is accurate and specific.Some spelling, grammar, and mechanics are correct.	Little information is accurate and specific. There is minimal use of appropriate spelling, grammar, and mechanics.

The Kennedy Center ARTSEDGE WORLDCOM

Curricula, Lessons and Activities

Harlem: The Great Migration
(Part of Curriculum Unit Harlem)

Resource Type: lesson

Length: Ten 45-minute classes, including time for homework and Visual Art project, as assigned.

Grade: 3,4

Subjects: Language Arts, Social Studies, Visual Arts

Subtopics: Geography, History, Painting, Social: African Studies, Social: Multicultural

Intelligences Being Addressed:
- Verbal/Linguistic Intelligence
- Visual/Spatial Intelligence

Dimensions of Learning:
- Acquisition and integration of knowledge
- Meaningful use of knowledge

Overview: In this lesson, students will learn about the migration of African Americans to Harlem, beginning with the original migration of blacks to North America. Students will explore paintings by Jacob Lawrence to understand the

experience of blacks who migrated from the South. Then students will take a closer look at Harlem and its place in African American history and make a travel brochure of Harlem's historic landmarks. Finally, students will create a mural representing one period studied in the lesson, such as the migration from Africa, life in the South, the Great Migration, the Harlem Renaissance, or the Great Depression.

Equipment:

- Computer : Mac or PC with Internet access

Media & Materials:

Printouts: This lesson has printouts. They are referenced in the "Student Supplies" or "Other Materials" sections below.

Student Supplies:

- scrap magazines
- glue
- scissors
- scraps of fabric
- other collage materials

Other Materials:

- red markers or pens (one for each student)
- blue markers or pens (one for each student)
- white paper
- paint
- yarn
- brushes
- crayons or markers
- magazines (to cut out images)
- Handout: photocopies of a world map, with continents labeled (available online at National Geographic Xpeditions)
- Handout: photocopies of a U.S. map, with states labeled (available online at National Geographic Xpeditions
- Handout: Vocabulary Words
- Handout: Map of Harlem Hot Spots during the Renaissance
- Handout: African American Timeline: From Africa to Harlem
- Images of Migration Assessment
- Journal Entry Assessment

- Travel Brochure Assessment

Related Textbooks:	None

Teacher Internet Resources:

Lesson and Extension Specific Resources:

- **Jacob Lawrence Catalogue Raisonné Project**
  http://www.jacoblawrence.org/

  An incredible resource for scholars and casual viewers alike, this online catalogue raisonné includes photographic reproductions as well as documentation that describes the artwork's physical characteristics, sources of imagery, subject matter, and more.

- **Migrations: African American Mosaic Exhibition**
  http://lcweb.loc.gov/exhibits/african/afam008.html

  This site, produced by the Library of Congress, offers an overview of th shift in the African American population after the Emancipation Proclamation. Included is a map showing distribution of black population.

- **National Geographic Online's Underground Railroad**
  http://www.nationalgeographic.com/features/99/railroad/

  This site provides a wealth of information on the slavery and the abolitionist movement, including an interactive journey through the Underground Railroad. There are timelines, links, and brief biographies on famous leaders in the movement.

General Internet Resources:

- **Harlem Association for Travel and Tourism**
  http://hatt.org/

  Featuring colorful images of Harlem's landmarks, churches, and parks, this resource also allows users to take the interactive "walking tours," featuring maps with pictures of landmarks.

- **Harlem Today**
  http://www.harlem-ontime.com/tour/tour.html

This site provides a brief narrative of Harlem's history. For short descriptions of specific places, see "Historical Districts and Landmarks," "Places of Worship," "Educational Institutions," "Parks," and other sections.

- **Harlem: 1900–1940: An African American Community**
  http://www.si.umich.edu/CHICO/Harlem/

  This site provides a timeline of Harlem's history, along with articles about the residents and major events of Harlem. (Produced by the Schools Program of the Schomburg Center for Research in Black Culture.)

- **Harlem: A History in Pictures**
  http://www.newyorkmetro.com/metrotv/02/blackhistory_photos/index.ht

  This interactive slide show features images from Harlem's past, from early African American immigrants to former President Bill Clinton's arrival.

National Standards for Arts Education:

- K-4 Visual Art Content Standard 3 : Choosing and evaluating a range o subject matter, symbols, and ideas
- K-4 Visual Art Content Standard 4 : Understanding the visual arts in relation to history and cultures
- K-4 Visual Art Content Standard 6 : Making connections between visua arts and other disciplines

Click here for additional information on the National Standards for Arts Education

Other National Standards:

- Geography #2, #9, #10 (Level II)
- History #1, #2 (Level II)
- Language Arts #4, #7 (Level II)

Source of Standards: McRel

For more on the Standards in other subjects, please refer to the Mid-continent Regional Education Laboratory (McREL) website.

State Standards, if any:

To search the State Arts Standards, pleas visit the National Conference of State Legislatures website.

Instructional Objectives:

Students will:

- create their own maps to learn about the migration of African American to the American South and then to northern cities and neighborhoods such as Harlem.
- explore paintings by Jacob Lawrence to understand the experience of blacks who migrated from the South.
- analyze how the migration to Harlem represented a new way of life for African Americans.
- write a journal entry as if they were African Americans migrating from a southern state to a northern city in 1900.
- learn about the significance of Harlem in African American history.
- make a travel brochure highlighting historic landmarks of Harlem.
- create a mural representing one period studied in the lesson, such as the migration from Africa, life in the South, the Great Migration, the Harlem Renaissance, or the Great Depression.

Strategies:

Brainstorming
Cooperative learning
Guided group discovery
Student-centered questions and answers
Group discussion
Individual research
Hands-on activity
Interpreting information

Instructional Plan:

Before you begin the lesson, give students a copy of the Vocabulary Words and familiarize them with the following words: *migration, abolish, segregate, voluntary.*

Introduce the concept of migration. (Migration is the movement of a group of people from one country, region, or place to another.) Ask students, Why do people migrate? Why do they go where they go? Is migration always voluntary? Compare the early migration of blacks and whites to America. For example, Why did early white settlers, such as the Pilgrims, come to America? (Answers may include: religious freedom, new opportunities, escaping problems in their own countries.) What about the millions of African Americans who came to America in colonial times? What brought them here? (They were forced to come here as slaves, captured in their home countries, and sold here in the America as "goods" or property.)

You may choose to discuss slavery in general terms with your class. What is slavery? (When someone is owned by another person and thought of as

property.) Explain that Africans were not the only people in history to be enslaved. The ancient Romans and Egyptians captured and used slaves. (Some believe the pyramids were built primarily by slaves.) During the Middle Ages, tribes from northern Europe and Asia raided other lands, took captives, and sold them as slaves throughout Europe. Even today, slavery still exists in parts of the world, where, for example, women and children are forced to work in factories, in homes, or elsewhere. (For more information, visit the Anti-Slavery International site at www.antislavery.org/index.htm, or the Amnesty International site at http://www.amnestyusa.org/).

Hand out photocopies of the world map to each student. Explain that they are going to mark the migration of blacks on their map with a red marker. Tell students to find Africa on the map. Explain that many blacks were captured on that continent. They were forced onto slave ships and taken to South America Central America, the Caribbean, and North America. Have students find those places on the map. Next, have them use their red marker to draw arrows showing the routes of slave ships from Africa, across the Atlantic, to the Americas and the Caribbean. Point out that slaves brought to North America were sold in ports along the coast, such as Charleston, South Carolina. Most o these slaves were then taken to work on plantations in southern slave states, such as Virginia, Maryland, South Carolina, Georgia, and Louisiana. Have students use their markers to show the migration of blacks into the southern states. Tell students that until 1900, nine out of ten blacks in the United States lived in the South.

During the days of slavery, many blacks escaped Southern slave states through the Underground Railroad, a network of safe houses and other places that served as havens where slaves could hide on their way to seeking freedom in the northern states and beyond. To learn more about the Underground Railroad, have students take a virtual journey along the Underground Railroad routes at the National Geographic Web site. Then have students think about the Underground Railroad in terms of African American migration. Show them the online map from National Geographic. From this map, name some of the slave states. (Slave states included: Alabama, Arkansas, Delaware, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, Missouri, North Carolina, South Carolina, Tennessee, Texas, and Virginia.) Have students name some of the places to which the Underground Railroad led. (Answers will vary: Northern states from New York to Minnesota; also Canada, the Caribbean, and Mexico.)

Explain that slavery was abolished in the United States when the Civil War ended in 1865, but life was still very difficult for blacks in the South. Many lived in poverty, they were not allowed to vote, and they were often threatened (and even killed) by angry whites. Many public places, such as restrooms and schools, were segregated, or separated, for whites and blacks. Those challenges forced many blacks to leave the South in the early twentieth

century. Over the next several decades, more than one million blacks moved out of the South. This mass movement was called the Great Migration.

Tell students that one way to learn about the Great Migration is through the paintings of an African American artist named Jacob Lawrence. His parents were from the South and had migrated North during World War I. As an adult living in Harlem, he used his art to tell the stories of the African Americans who migrated North. He painted a series of 60 paintings called *The Migration of the Negro*.

Show the class the selected images from *The Migration of the Negro*, availabl online (under Series, select "The Migration of the Negro, 1941"). As you click through the paintings in the order they're presented on the Web site, ask students to briefly discuss what each painting tells about the migrants' experience. How do these images portray the Great Migration? Have students look at the composition of the paintings and describe the mood or emotion tha each conveys. (Lawrence uses dark colors, heavy brush strokes. His black figures look weary but determined.) Discuss symbolism in selected paintings. (For example, the migrating birds flying overhead in painting No. 3, the laborer with no face in painting No. 4, or the white judge in painting No. 14.) After viewing the images, have students use what they've learned to answer the following questions:

1. What are some of the reasons African Americans left the South? (Answers include poverty, lynchings, mistreatment by whites, failing crops, unfair crimina systems.)

2. What did you learn about the actual journeys of these migrants? How did they travel? What did they carry with them (see Extension II: The Mind's Suitcase)? (Many traveled in crowded trains. They carried few material possessions.)

3. What was life like for African Americans in Northern cities? Encourage them to describe the positive aspects (new job opportunities) as well as the difficulties (i.e., poor living conditions, segregation and discrimination in the North, race riots).

Next, hand out a photocopy of the U.S. map to each student. Explain that they are going to make their own map of the Great Migration. Have them use a blue marker to show the migration of blacks out of the slave states. Explain that some blacks moved south to Mexico, some moved West, but most moved to Northern states. Many headed to cities in the North, such as Boston, Massachusetts; Philadelphia, Pennsylvania; Chicago, Illinois; Detroit, Michigan Cleveland, Ohio; and New York City, New York. Help students find and mark these cities on their maps and have them draw blue arrows to show the

direction of the migration.

As a class, revisit the question of migration. Discuss how the Great Migration was unique for African Americans. How was it different from their migration to America? Was the Great Migration voluntary? Why were African Americans migrating? (They were in search of a better life.) Explain that although this migration was voluntary, it may have been a painful decision to leave behind their homes and families. Ask students to talk about what people may have left behind in both the migration from Africa and the Great Migration, and keep a list on the board. For example:

Migration from Africa	**Great Migration**
Tribes	Unemployment
Freedom	No education
Language	Poverty
Climate	Hard manual labor in the fields
Family/traditions	Family/traditions

Finally, ask students: What was gained during these migrations? What was lost? (See answers above.)

Activity:

Have each student write a journal entry as if he or she were an African American migrating from a Southern state to a Northern city in 1900. Encourage the students to think about what would be exciting or scary about this journey, as well as what was to be gained or left behind.

Before you begin the next part of the lesson, have students refer to the Vocabulary handout and review the following words: *renaissance* and *depression*.

Tell students that many blacks who migrated to New York City congregated in a neighborhood called Harlem. Harlem, which became known as the "Negro Capital of America," is an important place in the history of African Americans. Have students use the Great Migration map to name the states and countries that made up Harlem's growing population.

Use maps to show students where Harlem is located. Present a map of Manhattan and explain that the island is part of New York City. Next, point out

the neighborhood of Harlem on the map (north of Central Park).

Ask students to think about the effect that a group of migrants can have on a place. How might a group of migrants change the place where they've moved? How might the migrants themselves change in the new place? Explain that when New York City was first founded, most people and businesses were located downtown (the southern tip of Manhattan in what is now called the Financial District). In the early days of the city's history, the area where Harlem is today was still rural. New York was first settled in the 1600s by Dutch farmers from the Netherlands. It was then called New Amsterdam (after the capital of the Netherlands; Harlem is also named after a city in the Netherlands, called Haarlem.)

Over the next two hundred years, more and more people moved to Harlem to escape the crowds of lower New York City. Railroads were built connecting lower Manhattan to Harlem, homes were built, and the population kept growing. During this time there was a very large (and rapidly growing) Jewish population in Harlem. At one point there were only two larger Jewish settlements in the world: New York's Lower East Side and Warsaw, Poland. It is estimated that 175,000 Jews lived in Harlem around the time of World War I but the population quickly diminished over the next 20 years. Today, very few Jews live in Harlem, but there are signs of their presence in the early part of the century. Many synagogues, adorned with the Star of David, still exist throughout Harlem, though most serve as Christian churches now.

Blacks began moving into Harlem in the beginning of the twentieth century. Some migrated from downtown Manhattan, but many came from the South an the Caribbean. Most whites did not welcome the newcomers, but by 1920, Harlem had become a mostly black community. Harlem quickly became famous as the center of African American culture, arts, and politics. The 1920s were the peak of a period that became known as the Harlem Renaissance. Black artists from around the country came to Harlem, where there was an outburst of music, painting, literature, and drama. Show students a map of "Harlem Hot Spots" during the Renaissance (http://webpages.shepherd.edu/ltate/HarlemMap.htm). What do they notice about the famous landmarks in Harlem? (They are related to the arts, such as ballrooms and theatres.)

In the 1930s, the Depression brought an end to the Harlem Renaissance, as both blacks and whites struggled to find jobs and food for their families. Blacks continued to migrate from the South into Harlem. For the next several decades Harlem fell into disrepair and was home to riots, drug trades, and unemployment. But today, Harlem is turning itself around again. Professionals are moving into Harlem and renovating the old brownstones. New businesses are developing in Harlem. And Harlem is once again the scene of an artistic

movement, which some call the "Second Harlem Renaissance."

Activity:

As a final activity, have each child choose a period discussed during the lesso (the Great Migration, the Harlem Renaissance). The student will create a mura representing that period. The mural could be a simple collage on brown paper or it could be painted on a wall in the hallway. If students are in a large industrial city in the North, they could create a mural to depict the effect the Great Migration had on their city. If the students are in a rural southern area, they could also show the effect of the population's flight north.

Assessment:

Complete the following rubrics for assessment:

1. Images of Migration Assessment
2. Journal Entry Assessment
3. Travel Brochure Assessment

Extensions:

Extension I: The Mind's Suitcase

Explain that when Africans migrated from their homeland during the slave trade, they could not bring material possessions with them. Then, when Africa Americans were migrating from the South to the North, they often carried few possessions with them on their trip because most were very poor and the trip was long. But although they did not bring many material objects with them, the brought many valuable things in their hearts and minds. Ask students to think of those things as the "mind's suitcase." What are some things that these migrants may have packed in their "mind's suitcase"? (Their way of talking, their foods, their songs, dance, memories of their families and handed-down fables and stories from their homeland, skills at crafts and arts—in short, their culture.)

Ask students to imagine they are moving to a new country, but they are not allowed to take any material possessions. What would they carry in their own "mind's suitcase"? Have students create a representation of their suitcase, through visual arts (such as a drawing, painting, or collage) or through writing (such as a poem or story). They may also combine visual arts and writing.

Share examples of how a group's culture is carried over through migration:

The Gullah language was spoken by blacks from the Sea Islands of Georgia and South Carolina. Gullah was a special language that stemmed from dialect of Jamaica and other islands of the Caribbean. Many blacks that migrated to

the cities in the North spoke this language. Even though they slowly adopted the mainstream English, some Gullah words remained a part of their vocabulary. Some examples of common Gullah words (some of which the students may already know) are: goober (peanut), juju (magic), jigger (a type o flea), voodoo (witchcraft), yam (sweet potato), and samba (dance).

Extension II: Call and Response

"Call and response" is a style of music, song, and dance that involves repetition. In call and response, the leader sings a line from a song, accompanied by a specific movement (such as a head pat), which is then repeated by the group. This African tradition was brought to the Americas by black slaves and carried on by African Americans. Lead children in a call-and-response activity using the song "Kye Kye Kule" from Ghana. The words, pronunciation, and accompanying motions can be found on the site, K-2 West Africa Lesson Plans: Music.

Teacher References:

Isserman, Maurice. *Journey to Freedom: The African American Great Migration*. Library of African American History Series. New York: Facts on File 1997.

Lawrence, Jacob. *The Great Migration: An American Story*. New York: HarperTrophy, 1995.

Low, Augustus W., and Virgil A. Clift. "Population." *Encyclopedia of Black America*. New York: DaCapo Press, 1988.

Price, Sean. "Moving North," *Junior Scholastic*. April 13, 1998.

Selected Harlem Web Resources

Author :

Scholastic Inc.
Scholastic Inc.
United States United States

Review Date:

ARTSEDGENotes:

Images of Migration Assessment:

The Great Migration

Student Name:_____

Teacher Name:_____

CATEGORY	Excellent	Good	Satisfactory	Needs Improvement
Comprehension	Student is able to accurately answer almost all questions posed by classmates about his or her visual representation of the Great Migration.	Student is able to accurately answer most questions posed by classmates about his or her visual representation of the Great Migration.	Student is able to accurately answer some questions posed by classmates about his or her visual representation of the Great Migration.	Student is minimally able to answer questions posed by classmates about his or her visual representation of the Great Migration.
Presentation	Student is completely prepared and able to explain all elements used in the artwork and how they relate to the immigrant's experience.	Student is mostly prepared and able to explain most of the elements used in the artwork and how they relate to the immigrant's experience.	Student is somewhat prepared, and able to explain some elements used in the artwork and how they relate to the immigrant's experience.	Student is minimally prepared and unable to explain elements in the artwork and how they relate to the immigrant's experience.
Quality of Information and Mechanics	All information is accurate and	Most information is accurate and	Some information is accurate and	Little information is accurate and

	specific. All spelling, grammar, and mechanics are correct.	specific. Most spelling, grammar, and mechanics are correct.	specific. Some spelling, grammar, and mechanics are correct.	specific. There is minimal use of appropriate spelling, grammar, and mechanics.

Journal Entry Assessment:

The Great Migration

Student Name:_____

Teacher Name:_____

CATEGORY	Excellent	Good	Satisfactory	Needs Improvement
Comprehension	Student is able to accurately describe in a journal entry: (1) his or her likely feelings during migration from a southern state to a northern state, and (2) what he or she left behind in the migration.	Student can mostly describe in a journal entry: (1) his or her likely feelings during migration from a southern state to a northern state, and/or (2) what he or she left behind in the migration.	Student can describe in a journal entry: (1) some of his or her feelings during migration from a southern state to a northern state, or (2) what he or she left behind in the migration.	Student minimally describes in a journal entry: (1) his or her feelings during migration from a southern state to a northern state, and (2) what he or she left behind in the migration.
Presentation	Student is completely prepared and able to present all aspects of his or her journal	Student is mostly prepared and able to present most aspects of his or her	Student is somewhat prepared and able to present some aspects of his or her	Student is minimally prepared and unable to present aspects of his or her journal entry in a

	entry in a logical sequence.	journal entry in a logical sequence.	journal entry in a logical sequence.	logical sequence.
Quality of Information and Mechanics	All information is accurate and specific. All spelling, grammar, and mechanics are correct.	Most information is accurate and specific. Most spelling, grammar, and mechanics are correct.	Some information is accurate and specific. Some spelling, grammar, and mechanics are correct.	Little information is accurate and specific. There is minimal use of appropriate spelling, grammar, and mechanics.

Travel Brochure Assessment:

The Great Migration

Student Name:_____

Teacher Name:_____

CATEGORY	Excellent	Good	Satisfactory	Needs Improvement
Comprehension	Student is able to accurately answer almost all questions posed by classmates about his or her travel brochure.	Student is able to accurately answer most questions posed by classmates about his or her travel brochure.	Student is able to accurately answer some questions posed by classmates about his or her travel brochure.	Student is minimally able to answer questions posed by classmates about his or her travel brochure.
Presentation	Student is completely prepared and able to explain all aspects of his or her travel brochure.	Student is mostly prepared and able to explain most aspects of his or her travel brochure.	Student is somewhat prepared and able to explain some aspects of his or her travel brochure.	Student is minimally prepared and unable to explain aspects of his or her travel brochure.
Quality of Information and Mechanics	All facts in the brochure are accurate, and all	Most facts in the brochure are accurate, and most	Some facts in the brochure are accurate, and some spelling,	Minimal use of facts in the brochure and minimal use of appropriate spelling,

	spelling, grammar, and mechanics are correct.	spelling, grammar, and mechanics are correct.	grammar, and mechanics are correct.	grammar, and mechanics.

Vocabulary Words
"The Great Migration"

These definitions have been adapted from the Scholastic Children's Dictionary *and the* Merriam-Webster Online Dictionary.

abolish (verb)
To put an end to something officially.
Sample sentence: "The 13th Amendment to the U.S. Constitution abolished slavery."

culture (noun)
1. Knowledge of the arts, such as music, literature, and painting.
2. Ideas, customs, traditions and way of life of a group of people.

cultural (adjective)

depression (noun)
1. Sadness or gloominess.
2. A time when businesses do badly and many people become poor.
Sample sentence: "Many people lose their jobs during a depression."
3. A hollow place.
Sample sentence: "Juanita's body made a depression in the sand."

Great Depression (noun)
The famous depression that occurred during the 1930s.

Harlem (noun)
A neighborhood in New York City, on the northern half of Manhattan Island.

Harlem Renaissance (noun)
A cultural movement that took place in New York City in the 1920s and 1930s in which African Americans created an important body of art, music, science, literature, and humanities.

migrate (verb)
To move from one country, region, or place to another.
Sample sentence: "When birds migrate, they fly away at a particular time every year to live in another region or climate."

migration (noun): Movement of a group of people from one country, region, or place to another.

poverty (noun)
The state of being poor.
Sample sentence: "Homeless people live in extreme poverty."

renaissance (noun)
A period of time when there is increased activity and interest in the arts and in learning.

segregate (verb)
To separate or keep people or things apart from the main group.

segregation (noun): The act or practice of keeping people or groups apart. Segregation of schools and public facilities along racial lines is illegal in the United States.

slave
(noun) 1. Someone who is owned by another person and thought of as property.
(noun) 2. A person who is controlled by a habit or by influence.
Sample sentence: "When I grow up, I do not want to be a slave to cigarettes."
(verb) 3. To work very hard.
Sample sentence: "I've slaved all day over my homework."
(noun) 4. A person who works as hard as a slave.

slavery (noun): The practice of owning another person and

thinking of that person as property.

Sample sentence: "Slavery is illegal in the United States and most countries around the world."

Underground Railroad (noun)
A network of safe houses and the people who secretly helped slaves from the South escape to free states in the North or to Canada before the American Civil War.

voluntary (adjective)
1. Willing; not forced, as in a *voluntary decision*.

Sample sentence: "When you offer to take out the garbage, you make a voluntary decision."

African American Timeline:
From Africa to the Harlem Renaissance

The migration of blacks from Africa to the American South, and then from the South to the North (in particular to New York City's Harlem) is an important part of the history of the United States.

1492 - Black men arrive in the New World with Christopher Columbus as members of his crew. They are not slaves.

1619 -Twenty African slaves arrive in the port of Jamestown and are sold to the English settlers. The brand-new English colony of Jamestown (soon expanding to become the colony of Virginia) has recently been founded by English merchants. It is named in honor of King James.

1620 - English Pilgrims leave England to freely practice their religion. They arrive on what is now known as the coast of Massachusetts, which will become a colony in 1691. Right now, with permission from King James, they settle and colonize the new village of Plymouth (named after a town in England).

1626 - Dutch merchants buy the island of Manhattan from Native Americans for the Dutch king. They call the island New Amsterdam (after the capital of their country, the Netherlands) and make it the capital of their new colony, which they call New Netherlands. New Amsterdam becomes a busy port.

1630 - The port of Boston (in the future colony of Massachusetts) is settled by an English merchant company and soon becomes a very important commercial center, with a very active harbor. English ships come here to pick up whale oil and lumber.

1658 - The Dutch establish another settlement, this time in the northern part of Manhattan, and call it Harlem (after a town in the Netherlands called Harlem).

1664 - The English win New Amsterdam from the Dutch and call it New York after the Duke of York. The English colony of New

York is created. A lot of lumber is shipped to England from the port of New York.

1670 - The English settle the area around what will become Charleston, South Carolina. They call it Charles Town, after King Charles. Charles Town quickly becomes the capital and the main port for the new colony of South Carolina. English ships load up on tobacco and rice to bring back to England.

Late 1600s to late 1700s -The height of the slave trade is sometimes called the Triangular Trade, because it moves in a triangle. Ships leave British ports, with goods that are exchanged for slaves on the African coast. The traders then cross the Atlantic Ocean in ships, arrive in the ports of the American colonies, and trade the slaves for farm goods, lumber, and whale oil to take back to England.

1775 - The Pennsylvania Society for the Abolition of Slavery is founded by a religious group called the Quakers, in Philadelphia. It is the first anti-slavery society in the American colonies. Its members try to make slavery illegal in all the colonies. They also help slaves who have escaped.

1776 - The American colonies declare their independence from England and become the United States.

1777 - Vermont becomes the first state to abolish slavery, soon followed by Pennsylvania that same year, and Massachusetts in 1783.

1780s-1860s - More and more slaves try to escape to the North and to Canada. It is a very dangerous trip. Courageous whites and former slaves provide food and shelter along the way. Sometimes they go along with the escaped slaves to show them the safe routes. The helpers and the slaves often use a secret language in order to avoid getting caught. This way of escaping is like a secret railroad that takes slaves to freedom in the North. It becomes known as the "Underground Railroad."

1800 - More than a million African Americans now live in the United States. This amounts to almost 20 percent of the general population.

1808 - The U.S. government passes a law that forbids bringing

more slaves to the United States. But slavery is still legal in New York state (until 1827) and in most southern states.

1857 - A slave named Dred Scott goes to court to gain his freedom. But the Supreme Court says that a slave does not have rights because he is property and not a citizen.

1861 - The Civil War starts because the North and the South have been disagreeing on a lot of important things for a long time. One of those issues is slavery.

1863 - President Abraham Lincoln abolishes slavery with the Emancipation Proclamation.

1865 - The Civil War ends at Appomattox, Virginia, when the South surrenders. The victory of the North brings an end to slavery in the United States. The 13th Amendment to the Constitution outlaws slavery.

1868 - The 14th Amendment guarantees citizenship to African Americans.

1870 - The 15th Amendment states that the right to vote cannot be denied because of race.

1900 - Almost 9 million African Americans now live in the United States. Most of them are in the South. Many start to migrate to towns and cities in the North where they find more freedom to work and get an education. This is called the Great Migration. Harlem soon becomes the largest black district in the world.

1920 to 1930 - Harlem is known as the center for African American culture and inspires a new generation of poets, writers, actors, singers, and musicians that is known as the Harlem Renaissance. Popular places in Harlem for artists to perform include the Cotton Club, Connie's Inn, and Barron's Wilkin's Club. Although these places feature black performers, black spectators are not allowed to watch, and the performers have to enter through back doors.

1925 - Critic Alain LeRoy Locke calls the blacks that have migrated to the North "New Negroes" because they now have a chance for a new life, even if there is still a long struggle ahead to

become truly free. The word Negro is at that time in history a regular name, used by both blacks and whites, just as African American or black is used today.

1929 - The American stock market crashes and causes the nation to fall into the Great Depression. Thousands of people everywhere are homeless, without jobs, money, clothing, or food. Harlem's glory days are over for a while.

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